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ABSTRACT

An extension of the revised K-6 curriculum guide for the state of Louisiana, this curriculum guide for grades 7-12 updates a previous edition that outlines the language arts skills, levels of instruction, and suggested classroom activities for secondary school students. Following a brief philosophical rationale stressing the interrelatedness of the language arts and an explanation of how to use the guide, the first section lists the grade-level standards embedded in the curriculum. The major section of the guide presents instructional activities organized by domain (broad divisions of course content representing traditional areas of the language arts curriculum) as follows: (1) reading and writing readiness skills; (2) word attack skills; (3) vocabulary; (4) comprehension; (5) composition skills; (6) writing mechanics; (7) language structure and usage; and (8) study skills. Supplementary sections of the guide offer suggestions for teaching composition (bibliography included), a unit on writing a research paper with practical step-by-step suggestions on how to proceed, recommendations for evaluating students' writing that includes information on holistic evaluation and peer editing, and a comprehensive bibliography. The paper concludes with a succinct index to curriculum and standards information. (NKA)

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STATE OF LOUISIANA
DEPARTMENT OF EDUCATION

ED287167

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE

GRADES 7-12

BULLETIN 1795
Revised 1986

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STATE OF LOUISIANA

DEPARTMENT OF EDUCATION

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE GRADES 7-12

Bulletin 1795

Revised 1986

Issued by

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FOREWORD

Act 750 of the 1979 Louisiana Legislature (R.S. 17:24.4) established the Louisiana Competency Based Education Program. One of the most important provisions of Act 750 is the mandated development and establishment of statewide curriculum standards for required subjects in the public elementary and secondary schools. In addition, this legislation provided for the development of curriculum guides which contain lists of skills and competencies and suggested classsroom activities. Further, Act 750 mandated the establishment and the implementation of a procedure for the continuous improvement of the goals of education in the state.

Subsequent to the enactment of the CBE legislation, curriculum guides were developed for all required subjects by advisory and writing committees representing all levels of professional education and all geographic areas across the State of Louisiana. Following their development, the guides were piloted by teachers in school systems representing the different geographic areas of the state as well as urban, suburban, inner city, and rural schools. The schools and classrooms involved in the pilot program reflected also the ethnic composition of Louisiana's student population.

In keeping with the mandate to establish and implement a procedure for the continual improvement of the goals of education in the state, a task force representing all levels of English education and all geographic areas of the state was appointed to work with departmental staff and a consultant in education and measurement in the review and the upgrading of the English Language Arts standards and the curriculum guides. This process required two years for completion and involved not only the task force, departmental staff, and the consultant, but also 2,500 teachers of English Language Arts, K-12.

The grade-level standards and the curriculum guides are now ready for statewide implementation. The completion of this particular step in the procedure for continual review and improvement of the goals of education in the state ensures an appropriate, relevant, and comprehensive English Language Arts curriculum for each student in the public schools of Louisiana.

Thomas G. Clausen

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RATIONALE

The 1986 revision of the Louisiana standards for English Language Arts recognizes the need to move from minimum to on-grade-level expectations for all Louisiana children. Public demand for excellence has prompted the Board of Elementary and Secondary Education to increase the number of Carnegie units required for graduation from high school, to specify more rigorous courses that the prospective graduate must complete, and to plan a pre-graduation test. In order to prepare students to meet these challenges, teachers at each grade level must give consistent attention to the communication skills as set forth in this document. The four philosophical principles on which the curriculum guide is based reflect the integrated nature of the language arts.

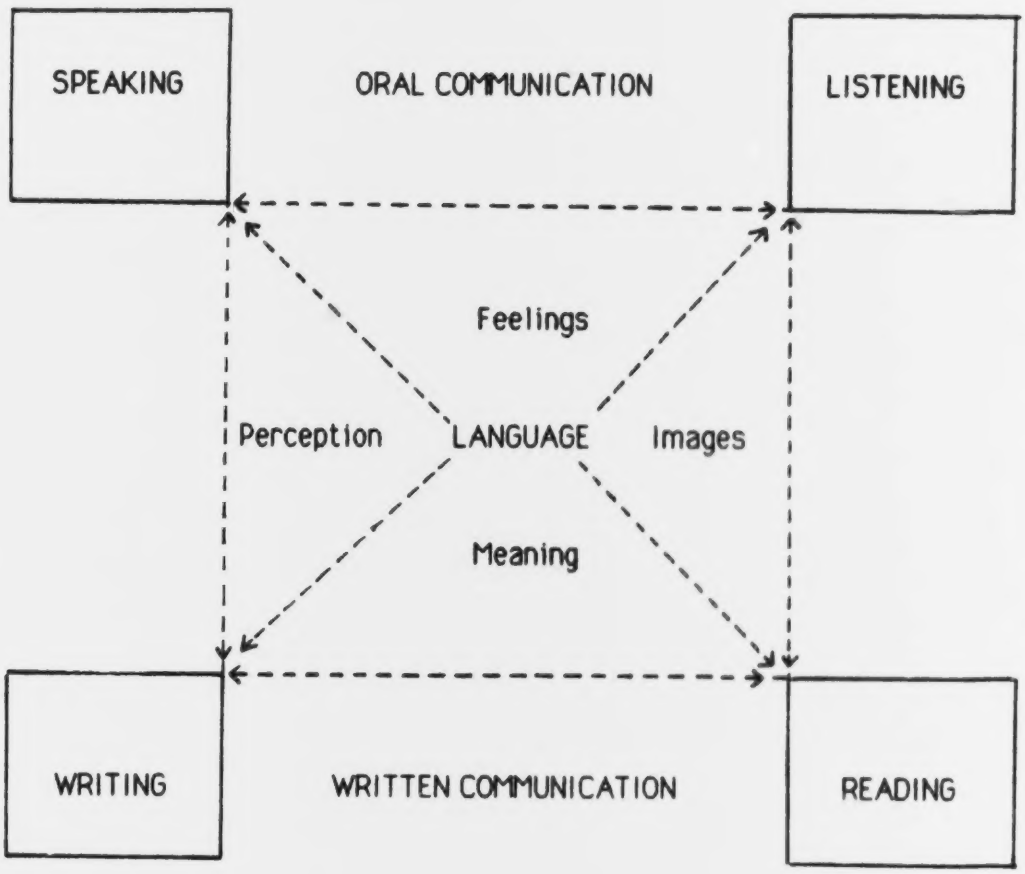
1. Reading, writing, speaking, and listening are inseparable components of the language communication process. Listening and reading involve comprehension processes; speaking and writing involve production processes. The interrelationship of these components is presented graphically in the communication model on the next page. A speaker or writer may express a message based on ideas, feelings, images, and perceptions by using the complexities of language. The message, transmitted through oral or written channels to a listener or reader, is decoded and related to the receiver's own perceptions. These processes are cyclical.

2. Because the language arts are interrelated, reading and writing communication cannot be taught as a set of isolated skills, but instead must be taught in the context of the actual reading and writing processes. Reading skills hierarchies should not dictate a sequence of exercises to be done out of the context of the reading process since comprehension is the goal of reading instruction. Likewise, the mechanics of writing are most appropriately taught at the revision stage of the writing process since effective communication is the goal of that process.

3. These four language arts strands are processes rather than content, and with continuing instruction the learner will become more proficient in each area as s/he progresses through the grades. At the junior high and secondary levels, specific literary selections and grammar exercises serve as means of promoting achievement in the receptive and expressive processes which are the life skills, the learner's tools for acquiring and transmitting all further learning.

4. All varieties of language have value and are useful in different situations and with different audiences. However, to ensure a common medium for cross-cultural communication in the worlds of business and government that touch us all, schools must provide the opportunity for children to learn and practice standard English patterns.

INTERRELATED COMMUNICATION MODEL



HOW TO USE THIS GUIDE

The four principles presented in the rationale provide the philosophical basis for this guide. The Guide sets forth the revised curriculum, the new standards, and instructional activities to support use of the program in the classroom. There are several important features of this new Guide:

1. The grade-level standards have been embedded in the curriculum in a single unified framework to facilitate use by teachers for whom the guide was designed.

2. The framework has been constructed so as to facilitate articulation in course content across grade levels. It is organized to show the building of skills from the simpler to the more complex.

3. New terminology has been adopted to correspond with the new framework:

   Domains: broad divisions of course content representing traditional areas of the language arts curriculum; labeled with Roman numerals

   Standards: broad instructional objectives representing major learner outcomes for the program; labeled A, B, C, etc. in each domain

   Skills: specific objectives which describe what the student must learn in order to develop proficiency with respect to the standards; labeled with two-digit Arabic numerals within each standard

   Proficiency: on-grade-level competence with respect to a skill; this term replaces the term "mastery"

   Introductory Grade: the grade at which students should be exposed to initial instruction on the skill; entered in columns headed **Int**

   Proficiency Grade: the grade at which students will first be expected to demonstrate competence on a skill; *multiple* proficiency grades are given for skills which increase in sophistication over time; proficiency grades are entered in columns headed **Prf**.

Using the Curriculum and Standards

The **curriculum** is presented in the next section of the guide. It contains a list of the **domains, standards, and skills** for *all grades*, K-12. In the columns next to the skill statements are corresponding introductory (**Int**) and proficiency (**Prf**) grades. Skills which do not have assigned proficiency grades are properly part of the curriculum, but are not part of the required standards; these skills are shown with an asterisk (*) in the proficiency grade column. Responsibility for on-going development of skills is to be assumed by teachers of the grades following the introduction and preceding the proficiency grade. Similarly, responsibility for maintenance of skills is to be assumed by teachers in grades following the proficiency grade.

The **sequence** of standards and skills in the curriculum offers readability and logical order only and does not necessarily imply instructional sequence. The effective teacher, in keeping with the rationale of the guide, will interrelate the various skills as teaching plans are developed.

The format of the curriculum serves as an **index** to the guide. The final column shows the pages on which one or more relevant instructional activities will be found. Page numbers appearing first generally will refer to activities *primarily* targeted on the given skill; those later in the list may indicate activities which give secondary attention to that skill in connection with teaching some other skill.

In the body of the guide, each activity is placed within the domain of its primary target skill. The activities within a domain are sequenced by skill and numbered consecutively. Each activity is coded to indicate the skill or skills to which it is matched. The **codes** (e.g., IV-A, 05) appear above the sequence number and represent the relevant domain, standard, and skill, respectively. The teacher looking for an activity to teach a skill should refer to the page numbers shown in the index, then scan the page for the skill code number.

Continued . . .

Using the Instructional Activities

The instructional activities have been developed to support the curriculum and are given as **samples** to illustrate an integrative rather than isolated approach to skills development. The activities vary in difficulty and are designed to meet the needs of a variety of learners. Where multiple activities are provided for a given skill, these are generally ordered from least to most difficult.

Given varying ability levels of students, most activities will apply to more than one grade level. The activities, therefore, represent a pool of instructional ideas from which the teacher may draw. It is the responsibility of the teacher to select the activity most appropriate for the learner. The teacher may adjust the on-grade curriculum for students performing below or above grade level by selecting appropriate skills and by selecting activities and instructional materials relevant to the students' level.

The 7-12 Guide contains activities for most skills that are introduced or for which proficiency is expected *at or after the seventh grade*. Such skills do not exist in Domains I and II; thus, these domains are not represented by a section of activities. (Note: there are also no sections for VI-A, VI-D, VIII-C, or VIII-E, as no activities are included for the few 7-12 skills within these standards.) Activities for those skills introduced or entailing proficiency *before* the seventh grade are available in the K-6 Guide.

Some *eligible* skills do not have associated instructional activities in the guide. This generally reflects an intention to avoid duplication of instructional material that is widely available in current textbooks. It is expected that teachers will inventory learning activities in textbooks and supplementary materials to compile a comprehensive set of instructional ideas for each skill. A variety of learning activities should be used to meet fully the needs of all students and to broaden and enrich their classroom experience.

Using the Suggestions and References

Three sets of **suggestions** are provided at the end of the guide in the interest of further assisting teachers in the areas of **teaching composition**, **teaching a unit on the research paper**, and **evaluating writing**. It is expected that the teacher will review these sections for general principles and helpful hints in these three areas.

The last section of the guide is a **bibliography** which represents the sources from which many of the activities in the guide were drawn or adapted. The teacher is encouraged to use these references as sources for additional instructional ideas.

A Challenge to Teachers

The revised Language Arts Curriculum Guide represents an ambitious attempt to raise educational expectations for all students in Louisiana schools. Its effectiveness will depend on the dedicated efforts of those who use it. For the program to succeed there must be careful and consistent monitoring of skills acquisition as well as an openness to ongoing development of new instructional approaches.

CURRICULUM AND STANDARDS

		Int	Prf	Page

I. READING AND WRITING READINESS SKILLS

I-A. Demonstrates readiness for reading.

01	Identifies sounds commonly heard in the environment (e.g., animal sounds, airplane, lawnmower).	K	K
02	Distinguishes like and different environmental sounds (e.g., loud/soft, high/low).	K	K
03	Distinguishes like and different sounds in words presented orally.	K	1
04	Differentiates between rhyming and non-rhyming words orally.	K	1
05	Distinguishes visual differences in primary colors, in size (e.g., big, little, tall, short), and in shape (e.g., circle, triangle, square).	K	K
06	Distinguishes visual differences in letters of the alphabet in upper and lowercase manuscript form.	K	K
07	Identifies and matches uppercase and lowercase letters of the alphabet, in manuscript form.	K	1
08	Recognizes own full name in manuscript print with capital first letters.	K	K
09	Spells first and last name orally.	K	1
10	Recognizes own address in manuscript print.	K	1
11	Demonstrates left-to-right and top-to-bottom orientation to reading.	K	1

		Int	Prf	Page
I-B. Develops readiness for writing.				
01	Manipulates crayons, paint brushes, and scissors.	K	K	
02	Holds and uses a writing tool in a manner conducive to comfort in writing.	K	1	
03	Copies slanted and straight lines and shapes (e.g., circle, triangle, square, rectangle, half circle).	K	1	
04	Follows a maze.	K	1	
05	Follows left-to-right and top-to-bottom orientation to writing.	K	1	
06	Copies own full name, in manuscript.	K	1	
07	Writes from memory own full name, in manuscript, with capital first letters.	K	1	
08	Copies uppercase and lowercase manuscript letters.	1	1	
09	Writes uppercase and lowercase letters of the alphabet, in manuscript form, from memory.	1	1	
10	Writes simple words and sentences in manuscript with correct letter formation and spacing.	1	1	
11	Writes own address with correct spelling.	1	2	
12	Uses correct posture and paper position for manuscript writing.	1	2	
13	Identifies and copies uppercase and lowercase letters in cursive form.	2	3	

		Int	Prf	Page
14	Writes simple words and sentences in cursive form with correct letter formation and spacing.	3	4	
15	Uses correct paper position and alignment for cursive writing.	2	4	

II. WORD ATTACK SKILLS

II-A. Learns consonant symbols and sounds.

01	Recognizes (by pointing out) that some words begin with the same letter.	K	K	
02	Knows the symbol and pronounces the sound of initial single consonants.	1	1	
03	Knows the symbol and pronounces the sound of final single consonants.	1	1	
04	Knows the symbol and pronounces the sound of initial consonant blends: bl, br, cl, cr, dr, fl, fr, gl, gr, pl, pr, sk, sl, sm, sn, sp, st, tr.	1	2	
05	Knows the symbol and pronounces the sound of consonant digraphs: ch, ck, sh, th, wh, and ph.	1	3	
06	Knows the symbol and pronounces the sound of initial three-letter consonant blends: scr, shr, spl, spr, squ, str, thr.	2	3	
07	Knows the symbol and pronounces the sound of final consonant blends: nd, nt, st.	2	3	
08	Recognizes and employs sounds of c and g in common words such as cat/cent, gentle/go.	2	4	

		Int	Prf	Page
09	Recognizes and employs single consonants in the medial position, as in pi/lot.	3	3	
10	Recognizes and employs two-letter medial consonant blends, as in carrot, include.	3	4	
11	Recognizes and employs silent consonants, as in know, wrong, sign, climb, listen, island.	3	6	
12	Recognizes and employs consonant letters representing more than one sound: d and t (as in hopped, named, furniture, nation).	4	5	

II-B. Learns vowel symbols and sounds.

01	Knows the symbol and pronounces the sound of short vowels.	1	3	
02	Forms phonetically regular words with the CVC pattern, as in cat, set, big.	1	3	
03	Knows the symbol and pronounces the sound of long vowels (final silent e).	1	2	
04	Forms one-syllable words with the VC final e spelling pattern (e.g., plate, use, mile).	2	3	
05	Knows the symbol and pronounces the sound of vowel digraphs: ai, ay, ea, ee, oa.	2	3	
06	Forms one-syllable words with vowel digraphs: ai as in paid, ay as in play, ea as in each, ee as in meet, oa as in boat.	3	4	
07	Knows the symbol and pronounces the sound of vowel diphthongs: oi, oy, ou, ow.	2	3	

		Int	Prf	Page
08	Forms common words with sounds of vowel diphthongs: oi as in boil, oy as in toy, ou as in hour, ow as in cow.	3	4	
09	Knows the symbol and pronounces the sound of r controlled vowels.	2	4	
10	Forms common words controlled by r, as ar in star, er in her, ir in bird, ur in fur, or in for.	4	6	
11	Pronounces and forms words with the vowel sounds of y, as in baby and sky.	2	3	
12	Pronounces and forms words with vowel combinations with the sound ô, as in ball, saw, caught.	2	3	
13	Pronounces and forms words with long and short sounds of oo, as in food, moon, pool; and book, foot, stood.	3	5	
14	Identifies written rhyming words with different spellings.	2	*	

II-C. Recognizes verbs in inflected forms.

01	Recognizes and forms the present tense of verbs with s and es endings.	1	2	
02	Recognizes and forms verbs in which the final y is changed to i before adding es, as in cries, flies.	2	5	
03	Recognizes and forms verbs with ing and no change in the root word, as going, playing.	2	3	
04	Recognizes and forms verbs with ing in which the final e is dropped, as in write-writing.	2	5	

		Int	Prf	Page
05	Recognizes and forms verbs with ing in which the final consonant is doubled, as in running, patting.	2	5	
06	Recognizes and forms the past tense form of verbs with ed ending, as walked, cleared, printed.	2	3	
07	Recognizes and forms the past tense form of verbs with ed ending in which the final e is dropped, as in noted, piped, cared.	3	5	
08	Recognizes and forms the past tense form of verbs in which the final consonant is doubled, as in dropped, batted.	3	5	
09	Recognizes and forms the past tense form of verbs with variant endings d and t.	3	5	

II-D. Recognizes plural and possessive forms of nouns.

01	Recognizes and forms plural nouns by adding s, as in boys.	1	3	
02	Recognizes and forms plural nouns by adding es, as in benches.	2	3	
03	Recognizes and forms singular and plural possessive nouns.	2	5	
04	Recognizes and forms plural nouns in which the final y is changed to i before adding es, as in ladies.	2	5	
05	Recognizes and forms the irregular plural of common nouns, as in child/children, man/men, foot/feet.	3	6	

		Int	Prf	Page
06	Recognizes and forms common nouns remaining the same in the singular and plural form, as deer, sheep.	4	6	
07	Recognizes and forms plural nouns ending in f and fe, as in thief/thieves and knife/knives.	4	6	

II-E. Uses syllabication to aid pronunciation.

01	Discriminates between one- and two-syllable words given orally.	1	2	
02	Discriminates between one- and two-syllable words in printed form.	2	3	
03	Distinguishes syllables in words of more than two syllables.	3	5	
04	Recognizes that when two consonants come between two vowels in a word, the syllable division usually comes between the two consonants (e.g., per-haps).	3	5	
05	Recognizes that when one consonant comes between two vowels in a word, the syllable division usually comes before the consonant (e.g., va-cant).	3	5	
06	Recognizes that prefixes and suffixes are separate syllables.	3	5	
07	Recognizes that compound words are divided between the syllables within the word (e.g., sum-mer-time, sun-light).	3	5	

		Int	Prf	Page
	III. VOCABULARY			
	III-A. Develops basic vocabulary.			
01	Understands word concepts: above/below, behind/ in front, top/bottom, up/down, under/over, in/on.	K	K	
02	Understands word concepts: left/right, first/middle/last, next to, beside.	K	1	
03	Orally labels objects or pictures of objects common to the home and school environment.	K	1	
04	Classifies simple pictures and objects.	K	1	
05	Classifies oral and written words according to meaning.	1	2	
06	Understands the meaning of words expressing feelings.	K	1-12	1
07	Recognizes and understands compound words (solid, open, and hyphenated).	1	3	
08	Reads independently and understands basal reader vocabulary at primer level.	1	1	
09	Reads independently and understands basal reader vocabulary at first reader level.	1	2	
10	Reads independently and understands basal reader vocabulary at second reader[1] level.	2	2	
11	Reads independently and understands basal reader vocabulary at second reader[2] level.	2	3	

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12	Reads independently and understands basal reader vocabulary at third reader[1] level.	3	3	
13	Reads independently and understands basal reader vocabulary at third reader[2] level.	3	4	
14	Reads independently and understands basal reader vocabulary at fourth reader level.	4	5	
15	Reads independently and understands basal reader vocabulary at fifth reader level.	5	6	
16	Reads independently and understands basal reader vocabulary at sixth reader level	6	7	

III-B. Uses context clues to determine word meaning.

01	Uses context clues to determine the meaning of an unfamiliar word.	1	5-12	2, 3
02	Identifies and supplies synonyms and antonyms for words given in context.	2	3-12	3
03	Identifies and supplies homonyms in context.	2	3-12	4
04	Uses context clues to determine meaning of homographs (e.g., tie a bow, take a bow).	3	4-12	4
05	Identifies the pronoun referent (antecedent) in the same or a previous sentence.	2	4-12	185
06	Uses context clues to determine which meaning of a multiple-meaning word is intended.	3	4-12	

		Int	Prf	Page
III-C.	**Understands the meaning of root words, prefixes, and suffixes.**			
01	Identifies root words to help determine the meaning of unfamiliar words.	2	3-12	5, 6, 7
02	Knows the meaning of words with prefixes: un, re, dis, pre.	2	4	
03	Knows the meaning of words with suffixes: er, est, ly, ful, less, ness.	2	4	
04	Knows the meaning of words with prefixes: non, com, con, tri, super, pro, inter, trans, post, per, de, bi, mis, ex, in, sub.	4	6	
05	Knows the meaning of words with suffixes: able, ment, ty, th, al, ist, ive, ize, or, ion, tion, age, y,	4	6	
06	Knows the meaning of words with prefixes: en, im, a, ab, ad, an, be, co, contra, tele, micro, macro.	6	8	5, 8
07	Knows the meaning of words with suffixes: ish, ant, ent, ance, ence, ten, eous, ous, ious, ie, ible, ation.	6	8	5, 9
08	Knows the meaning of words with prefixes: anti, ante, fore, over, out, uni.	7	9	5, 8, 10
09	Knows the meaning of words with suffixes: hood, ian, ic, ity, ure, gram, graph, phone, some.	7	9	5, 9

		Int	Prf	Page
10	Knows the meaning of words with prefixes: centi, counter, dec, duo, intra, octa, quad, quart, sept, sex.	8	10	5, 10, 11, 15
11	Knows the meaning of words with suffixes: logy, logist, ship, ward.	8	10	5
12	Recognizes the change in word usage and meaning through adding adverbial, adjectival, and noun suffixes.	4	6-10	6, 10, 11

III-D. Extends knowledge of word meanings.

01	Determines the meaning of specialized words in content fields.	4	4-12	12
02	Uses word origins (etymology) and word history to help determine word meaning.	6	9	12, 13 14, 15
03	Distinguishes and understands denotative and connotative meanings of words.	5	11	15, 16
04	Recognizes and understands idiomatic language, colloquialisms, and coined words.	4	7	17, 18, 19
05	Understands the meaning of abstract nouns (e.g., heroism, integrity, liberty).	7	*	133

IV. COMPREHENSION

		Int	Prf	Page
IV-A. Understands facts and details.				
01	Listens and recalls story details.	K	K-3	
02	Understands details and specific information in a sentence.	1	1-12	22
03	Understands details and specific information in a paragraph.	1	1-12	22
04	Understands details and specific information in a multi-paragraph composition.	3	3-12	22
05	Understands details and specific information in literary works (e.g., poems, novels, short stories).	6	6-12	23
IV-B. Understands sequence of events and ideas.				
01	Organizes a series of pictures in a sequence.	K	K-2	
02	Listens and recalls story sequence.	K	K-3	
03	Reads and understands story sequence of two events.	1	1	
04	Reads and understands story sequence of three or more events.	1	3-6	
05	Organizes or sequences logically given facts or ideas.	2	3-6	
06	Understands sequential order in literary works: beginning to end and reverse order	4	7	24-25, 26-27, 27-29, 147-149

		Int	Prf	Page
07	Understands sequential order in literary works containing flashbacks.	4	9	27-29 31-32
08	Perceives a pattern of ideas arranged in descriptive (spatial) order.	4	4-12	32-33, 33-35, 147-149
09	Perceives patterns of ideas arranged in expository order (i.e., question/answer; cause/effect; induction; deduction).	5	9-12	36-38
10	Perceives patterns of ideas arranged in persuasive order (most to least important and least to most important).	7	9-12	39-41
IV-C. Reads for main idea and supporting detail.				
01	Identifies the topic sentence (stated main idea).	1	1-6	
02	Identifies key words in sentences and paragraphs.	1	2-6	
03	Recognizes the control of key words over development of a main idea.	6	7-9	44
04	Identifies the main idea (unstated).	1	2-12	42, 43, 44
05	Identifies or selects supporting details.	4	6-12	44
06	Recognizes irrelevant details in a paragraph or composition.	4	6-12	45
IV-D. Draws conclusions and inferences.				
01	Predicts outcomes (orally) for stories read by the teacher or for a series of pictures.	K	1	

		Int	Prf	Page
02	Predicts outcomes from information in material read silently.	2	3-12	46
03	Draws conclusions (orally) from stories read by the teacher.	K	2	
04	Draws conclusions from information in material read silently.	2	3-12	46, 47
05	Demonstrates understanding of cause and effect (orally) in stories read by the teacher.	K	2	
06	Demonstrates understanding of cause and effect in material read silently.	2	3-12	47-48, 48-49
07	Detects inferences (orally) in stories read by the teacher.	K	2	
08	Detects inferences in material read silently.	2	3-12	46, 47, 48-49

IV-E. Analyzes material read.

01	Understands character traits, feelings, and motives in stories read by the teacher (describing or acting out).	1	2	
02	Understands and analyzes character traits, feelings, and motives in material read silently.	2	3-12	50, 54
03	Identifies the central problem or conflict and solution in a story.	4	5-12	51, 52
04	Recognizes the elements of a short story: character, conflict, plot, and setting.	4	6-8	51, 52 124
05	Analyzes a selection to understand setting, tone, and mood.	4	11-12	50

		Int	Prf	Page
06	Analyzes a selection using the elements of plot structure (conflict, characters, rising/ falling action, climax, etc.).	8	11-12	
07	Perceives implied relationships between elements within a story or selection (e.g., problem to solution, setting to situation, characterization, comparison and contrast).	4	8-12	53, 54
08	Recognizes and analyzes author's point of view (first, third, and third person limited) in a literary selection.	4	6-12	
09	Recognizes, analyzes, and interprets analogies to clarify meaning.	4	8-12	54-55, 56-58, 59, 60-61, 61-62
10	Understands theme in literary works (e.g., novel, drama, poetry).	9	*	62, 63, 84

IV-F. **Evaluates material read.**

01	Relates what is read to personal experience.	1	*	64
02	Distinguishes between real and make-believe in stories read by the teacher.	K	2	
03	Distinguishes between real and make-believe in paragraphs and stories read silently.	2	3	
04	Reads critically to distinguish between fictional and non-fictional material.	4	6	
05	Distinguishes between fact and opinion.	3	4-12	64, 65, 66

		Int	Prf	Page
06	Recognizes the author's intent to inform, entertain, or persuade.	6	8-12	66, 67 27-29, 33-35, 36-38, 39-41, 42, 136
07	Evaluates author's style and emotional appeal in accomplishing purpose.	8	9-12	67
08	Detects slanted words, bias, and sarcasm in written material.	4	6-12	
09	Detects the use of propaganda techniques in written material (e.g., namecalling, testimonial, bandwagon).	6	9-12	66, 67-68, 69, 70-71, 72, 136
10	Recognizes fallacies of reasoning in written material (e.g., mistaken cause-effect relationship, statistical fallacy, oversimplification, ignoring the question, hasty generalization, stereotyping).	8	11-12	72-77
11	Questions the reliability or authenticity of a source of written information.	9	11-12	
IV-G. Understands writing styles and devices.				
01	Recognizes types of literature: biography, autobiography, poetry, tall tale, fairy tale.	4	6-8	78, 79
02	Recognizes types of literature: myth/legend, fable, novel, short story, science fiction, informational article, essay, play/drama.	5	7-12	80, 81
03	Participates in choral readings.	1	*	82

		Int	Prf	Page
04	Classifies and interprets poetry according to type.	9	*	82, 83, 84, 106, 207-209
05	Classifies and understands the epic as a literary genre.	9	*	85, 86
06	Understands drama as a literary, historic, and an aesthetic genre.	9	*	86-93
07	Reads examples of allegory.	9	*	93
08	Identifies figures of speech: simile, metaphor, personification, hyberbole (exaggeration).	4	8	94, 95 96, 97, 98, 99, 105
09	Recognizes and interprets figures of speech and figurative language in context.	4	6-12	96, 99, 100, 101 102-103
10	Understands apostrophe in a poem.	10	*	103
11	Understands the special use of language to create rhyme and meter.	1	*	134
12	Understands the special use of language to create satire and irony.	7	11-12	104, 105 106, 107-108, 109-110
13	Understands the special use of language to create the sound elements (e.g., onomatopoeia).	7	11-12	94, 110-111, 112, 113
14	Recognizes and understands dialect in literary works.	5	*	113-114, 115

		Int	Prf	Page
15	Recognizes formal and informal language in a selection.	6	10	161
16	Recognizes and understands the use of foreshadowing, allusions, and symbolism in a literary selection.	9	11-12	115
17	Recognizes and understands imagery as descriptive language that appeals to the senses.	5	8	96

V. COMPOSITION SKILLS

V-A. Demonstrates oral expression skills.

01	Creates simple nursery rhymes, riddles, and jingles.	K	*
02	States personal information (whole name, address, telephone number, age, school, number and names of family members).	K	1
03	Orally describes simple emotions.	K	1
04	Uses color words in oral description.	K	1
05	Orally describes an experience involving one or more of the five senses.	K	1
06	Orally describes objects, people, animals, or places.	K	2
07	Orally describes things using comparison and contrast.	K	2
08	Orally explains feelings or ideas about objects, pictures, or experiences (e.g., sharing).	K	1
09	Gives oral directions to locate familiar places.	K	4

		Int	Prf	Page
10	Orally explains how to perform familiar tasks.	K	4	
11	Orally explains personal ideas in informal speaking situations (e.g., personal reactions to a book).	1	4-8	116, 127
12	Gives messages and makes announcements and introductions orally.	3	5	
13	Researches a selected topic and gives an oral report.	3	6-8	115, 197
14	Develops and presents an oral process essay.	7	*	117-118
15	Tells a story from a series of pictures.	K	1	
16	Tells endings for open-ended stories presented by the teacher.	K	1	
17	Orally creates simple stories.	K	2	
18	Revises known stories by adding characters or changing settings, plots, or endings (orally).	3	*	118
19	Orally summarizes narrative paragraphs and stories.	4	6-9	
20	Expresses opinions and viewpoints orally.	K	K-5	
21	Orally defends an opinion or viewpoint using supporting ideas or reasons.	5	8-12	116
22	Role plays an interview using standard English.	10	11-12	119
23	Demonstrates through oral reading an understanding of the relationship of punctuation to meaning in prose and poetry.	1	5	119
24	Gives oral readings and reports that are fluent, smooth, and correctly phrased.	1	5-10	119, 115

		Int	Prf	Page
25	Talks effectively from an outline	5	8	116, 127, 22
26	Adapts oral presentation to audience and purpose.	5	8	127
27	Understands the nature, value, and use of group discussion, and learns effective discussion techniques.	7	*	119-120, 137

V-B. Writes descriptively.

01	Uses vivid and precise words in written description.	1	3-7	121, 177, 3
02	Writes sentences describing an experience involving one or more of the five senses.	1	3-5	
03	Writes sentences describing a specific emotion.	1	3-5	
04	Writes sentences to describe objects, people, animals, or places.	1	3-5	
05	Writes sentences using comparison or contrast.	2	5	
06	Writes one or more paragraphs describing an experience involving one or more of the five senses.	3	6	
07	Writes one or more paragraphs describing a specific emotion.	3	6	
08	Writes one or more paragraphs describing objects, people, animals, or places.	3	6	

		Int	Prf	Page
09	Writes one or more paragraphs using comparison or contrast.	6	8	36-38, 50, 54, 94, 134
10	Writes one or more paragraphs using subjective or objective description.	6	9	122, 44, 204-207
11	Writes one or more descriptive paragraphs arranging details in spatial order.	5	9-12	33-35 147-149
12	Writes a three- to five-paragraph descriptive essay.	7	10-12	122, 33-35
13	Writes to describe the mood of a literary subject, photograph, or musical composition.	9	*	122, 50

V-C. Writes narratively.

01	Writes endings for open-ended stories presented by the teacher.	1	2	
02	Writes three or more original sentences in chronological order.	2	3	
03	Writes a story using ideas from a series of pictures.	1	3	
04	Writes a story involving animals, people, objects, or experiences.	2	3	
05	Writes one or more narrative paragraphs using chronological order.	3	5	
06	Writes a simple summary of a narrative paragraph or story.	4	6	
07	Rewrites stories by adding characters or changing settings, plots, or endings.	4	*	123, 53

		Int	Prf	Page
08	Incorporates the elements of a short story into an original narrative	6	9-12	123, 124, 125, 27-29
09	Writes a three-to five-paragraph narrative essay about a personal experience (e.g., trips, family life)	5	7-10	27-29

V-D. Writes to explain.

01	Uses given words to write one or more sentences that explain feelings or ideas.	1	3	
02	Writes sentences using facts to explain a topic or area of interest.	2	4	
03	Writes one or more paragraphs explaining a process (e.g., recipes, directions).	3	6	
04	Writes an expository paragraph including a topic sentence.	4	7	36-38
05	Writes a book report.	3	6	
06	Writes one or more paragraphs analyzing or explaining a personal reaction to a literary selection.	6	9	36-38, 86-93
07	Writes a critical analysis of a literary or media selection.	9	*	126,127 36-38, 67
08	Writes an expository essay or brief report from a simple outline.	4	6-9	128, 36-38
09	Develops an expository paragraph including a topic sentence, supporting details, and a conclusion.	5	7-9	128-129, 36-38

		Int	Prf	Page
10	Writes an expository essay of three to five paragraphs on own or given topic.	7	9-12	36-38, 81, 115, 119-120
11	Writes a three- to five-paragraph explanation of a process.	6	8-12	130, 36-38
12	Writes an expository essay arranging ideas in a given expository order (e.g., cause to effect).	7	10-12	131, 36-38, 47-48, 48-49, 81, 147-149
13	Writes a summary of an informational article or novel.	8	10	131, 198-199
14	Writes a paragraph interpreting a picture or cartoon.	8	*	132, 80
15	Writes an essay of definition.	8	*	132,133, 36-38
16	Writes an explanation of a narrative, lyric, or dramatic poem.	10	*	134, 82, 59, 36-38
17	Writes a research paper.	11	*	134, 49
18	Uses correct bibliographic form.	11	*	134, 49

V-E. Writes to persuade.

01	Writes sentences expressing a viewpoint, using at least one supporting idea.	2	5-7	136, 72

		Int	Prf	Page
02	Writes a paragraph expressing a viewpoint, using more than one supporting idea.	5	7-11	136, 39-41, 67-68, 127, 147-149, 165
03	Writes two or more paragraphs stating and defending an opinion on an issue of personal, social, or political interest.	7	9-12	136-137, 39-41, 66, 72-77, 158
04	Writes a persuasive letter (e.g., letter to the editor, letter of complaint).	7	10-12	137
05	Writes a three- to five-paragraph persuasive essay.	9	12	137, 138, 39-41, 158, 204-207
V-F. Uses functional writing skills.				
01	Makes accurate written records of messages.	2	5	
02	Fills out simple forms (e.g., application for a library card).	2	4-8	139
03	Completes complex forms (e.g., order blanks, checks, applications).	5	10-12	139, 140
04	Writes thank-you notes, friendly letters, and invitations.	2	5-8	141, 94
05	Writes business letters.	6	11-12	142
06	Writes a letter of application.	8	11-12	142

		Int	Prf	Page
07	Writes a resumé.	10	12	142-143

V-G. Organizes, edits, and proofreads to improve own writing

01	Catagorizes items and writes lists of related items.	2	3-6	
02	Writes a topic sentence for a paragraph on a given topic.	4	6	
03	Develops an outline for a written composition.	4	7-12	144-145, 117-118
04	Selects and limits a topic for a composition.	6	10-12	145-146,
05	Develops a thesis statement for a composition.	8	11-12	146
06	Organizes a paragraph to maintain unity and coherence.	4	7-12	147-149, 149-152, 153-154, 155-157, 45
07	Organizes groups of paragraphs and multi-paragraph compositions.	6	*	149-152, 153-154, 155-157
08	Adapts writing to different audiences and purposes.	5	6-12	158, 161
09	Strengthens a paragraph or composition by adding transitional words, phrases, and sentences.	5	7-12	158
10	Strengthens a paragraph by deleting nonsupporting or irrelevant material.	5	7-12	159

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11	Strengthens a paragraph by adding supporting material.	6	9-12	178
12	Strengthens a composition by adding supporting material.	9	11-12	
13	Proofreads and edits for language structure and mechanics.	2	3-12	158, 160, 161, 176

V-H. Writes in a variety of styles and forms.

01	Writes original poems.	3	*	162, 103, 134
02	Writes autobiographical sketches.	4	*	78, 79, 183-184
03	Writes an original myth, fable, or legend.	8	*	163

VI. WRITING MECHANICS

VI-A. Uses appropriate capitalization.

01	Uses a capital letter to start a sentence.	1	2	
02	Uses a capital letter for proper nouns (e.g., days of the week, months of the year, holidays).	1	2	
03	Uses a capital letter for proper nouns in addresses (streets, towns, states, countries) and for names and titles of persons.	1	3	
04	Uses a capital letter for the pronoun I.	1	3	

		Int.	Prf	Page
05	Uses capital letters for names of languages, peoples, religions, religious organizations, political parties, specific clubs, and businesses.	4	7	
06	Uses capital letters for initials and abbreviations (e.g., Mr., St., Rd., Ave., Mon., Feb., P.O.).	2	4	
07	Uses capital letters for titles (books, poems, reports, stories).	2	6	
08	Capitalizes the heading, salutation, and closing of a letter.	2	7	

VI-B. Uses appropriate punctuation.

01	Uses a period at the end of statements.	1	2	
02	Uses a question mark at the end of questions.	1	2	
03	Uses a period at the end of command sentences.	2	3	
04	Uses exclamation marks at the end of sentences to convey intensity.	2	3	
05	Uses a period after abbreviations and single initials.	2	4	
06	Uses a comma between day of month and year, after greeting and closing of a letter, between names of cities and states.	2	3	
07	Uses commas with words in a series.	2	4	
08	Uses commas with nouns of address.	3	7	
09	Uses a comma after last name when written first.	4	6	

		Int.	Prf	Page
10	Uses commas for introductory words (e.g., yes, no, well).	4	6	
11	Uses commas or exclamation marks with interjections to convey appropriate level of intensity.	6	7	
12	Uses commas with simple phrases and clauses in a series, appositives, and parenthetical expressions.	6	10	164
13	Uses the comma correctly in introductory clauses and phrases.	6	10	
14	Uses the comma correctly in nonrestrictive clauses and phrases within a sentence.	7	10	
15	Uses commas to avoid misreading.	6	*	164
16	Uses periods and commas corrrectly with quotation marks .	4	10	79, 124
17	Uses quotation marks to show the exact words of a speaker.	4	10	79, 124
18	Uses quotation marks for titles of articles, essays, short stories, short poems, chapters, songs, and television programs.	5	11	165
19	Uses the colon with numerals for the time of day.	2	3	
20	Uses the colon in the greeting of a business letter.	6	7	
21	Uses the semicolon to separate the clauses of a compound sentence: (a) when there is no conjunction, or (b) when clauses contain commas.	7	11	
22	Uses the semicolon to separate elements of a series in which elements already contain commas.	7	11	

		Int	Prf	Page
23	Underlines words italicized in print (e.g., titles of books, plays, magazines, newspapers).	2	8	
24	Uses a hyphen with certain compound words (e.g., mother-in-law, twenty-one).	4	6	
25	Uses a hyphen to syllabicate words that are divided at the end of a line.	4	6	
26	Uses the apostrophe with singular and plural possessive nouns.	2	5	
27	Uses the apostrophe with contractions.	3	5	

VI-C. Uses correct spelling for familiar words.

01	Spells the basic color words.	1	2	
02	Spells the number words zero through ten.	1	2	
03	Spells the number words eleven through one hundred.	2	5	
04	Spells words on the Dolch High Frequency Basic Sight Word List.	1	3-6	
05	Spells the days of the week and months of the year.	2	3	
06	Spells common abbreviations (e.g., Mr., St., Jan., Mon.).	2	4	
07	Spells names for holidays and seasons of the year.	3	5	
08	Spells common contractions (e.g., can't, I'd, I'll).	3	5	

		Int.	Prf	Page
09	Spells common school and community words (e.g., bank, mayor, hospital, teacher, cafeteria).	3	3-12	166
10	Spells common solid, open, and hyphenated compound words (e.g., classroom, ice cream, brother-in-law).	4	6	
11	Spells frequently used words in the content areas.	4	4-12	
12	Spells frequently used and commonly misspelled words (e.g., words with ie/ei; plural form of nouns ending in "o").	6	7-12	167, 168, 169
13	Identifies slight variations in spelling of syllables that distinguish pronunciation of words (e.g., accept/except; formerly/formally).	7	7-9	169

VI-D. Uses appropriate form in written work.

01	Writes legibly in manuscript form.	1	3	
02	Writes legibly in cursive form.	3	5	
03	Marks the beginning of a paragraph by indenting (or double spacing between paragraphs).	2	5	
04	Indents heading and closing in a friendly letter.	2	5	
05	Indents to indicate change of speaker in dialogue.	5	*	79, 124
06	Uses margins in writing assignments.	1	3	
07	Uses proper form and placement for heading, inside address, salutation, and closing of a letter.	6	11-12	142

VII. LANGUAGE STRUCTURE AND USAGE

VII-A. Composes basic sentence types and patterns.

		Int.	Prf	Page
01	Orally expresses ideas in complete sentences.	1	1-3	
02	Writes a simple declarative sentence.	1	3	
03	Writes simple command sentences.	2	5	
04	Writes simple interrogative sentences.	3	5	
05	Distinguishes among sentences according to meaning (declarative, imperative, interrogative, exclamatory).	5	7	170
06	Writes correctly formed negative statements (avoids double negative).	2	6	
07	Writes compound sentences.	2	3	
08	Writes complex sentences.	3	5	
09	Writes compound-complex sentences.	5	8	170-171
10	Distinguishes among compound, complex, and compound-complex sentences.	7	10	170
11	Recognizes and composes sentences of various patterns (N-V, N-V-O, N-V-ADV, N-LV-C, N-V-IO-O).	7	8	172, 173, 174, 176
12	Recognizes and completes sentence fragments.	4	7-12	174
13	Recognizes and corrects run-on sentences.	4	7-12	

		Int	Prf	Page
14	Changes word order in a sentence for sentence variety.	4	7	174, 175
VII-B. Uses subjects and predicates appropriately.				
01	Makes simple predicate agree with simple subject.	1	3	
02	Orally composes sentences with compound subjects and/or compound verbs.	2	4	
03	Composes sentences with compound subjects and/or compound predicates.	3	7	170-171
04	Identifies the functions of words (simple subject, simple predicate).	3	6	
05	Recognizes and composes sentences with inverted order of subject and predicate.	4	7	
06	Manipulates words, phrases, and clauses to expand or condense sentences.	6	8-12	176, 177, 178, 32-33, 170-171, 181
07	Makes predicate agree with subjects of varying complexity (compound subjects, collective nouns, indefinite pronouns, and in sentences beginning with there and where).	5	7-9	180
VII-C. Composes phrases and clauses.				
01	Recognizes and uses prepositional phrases in sentences.	5	7	179, 180, 173, 183-184

		Int	Prf	Page
02	Recognizes and uses verbal phrases (participials, gerunds, and infinitives).	9	11	179
03	Recognizes and uses dependent and independent clauses in sentences.	7	10	
04	Recognizes and uses noun, adjective, and adverbial clauses in sentences.	7	10	179, 181
05	Recognizes and uses restrictive and nonrestrictive clauses in sentences.	7	10	
06	Recognizes and corrects misplaced modifiers.	7	10	181
07	Recognizes and corrects dangling participles.	9	11	181, 161
08	Recognizes and corrects faulty subordination and faulty parallelism.	10	12	161

VII-D. Uses nouns, pronouns, verbs, adverbs, and adjectives appropriately.

01	Distinguishes between common and proper nouns.	K	5	
02	Uses appropriate regular noun form (singular or plural).	1	3-5	
03	Uses appropriate irregular noun form (singular or plural).	3	6	
04	Uses proper word order for adjectives, nouns, verbs, and adverbs in sentences.	1*	4	
05	Uses appropriate form of singular and plural possessive nouns.	2	5	
06	Uses the noun of address.	3	6	

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07	Uses the appositive in a sentence.	6	10	164
08	Forms and uses adverbs correctly.	2	6	
09	Uses appropriate helping and main verb combinations.	2	5	
10	Uses appropriate verb tense (present and past).	3	5	
11	Uses appropriate inflectional endings to express verb tense and number (ing, ed, s, es, d, t) in context.	2	3-5	
12	Uses comparative and superlative forms of adjectives appropriately (e.g., fewer, fewest, better, best, more beautiful, most beautiful).	3	6	
13	Recognizes parts of speech: nouns, pronouns, verbs, adjectives, adverbs.	3	6	
14	Uses the simple future tense in sentences.	3	5	
15	Recognizes linking verbs.	5	7	183
16	Uses the perfect tenses of verbs.	7	9	
17	Distinguishes between transitive and intransitive verbs.	8	11	183-184
18	Distinguishes between the active and passive voices of transitive verbs.	9	12	
19	Recognizes the function of verbals and verbal phrases.	9	12	
20	Uses the indicative, subjunctive, and imperative moods of a verb.	10	12	
21	Uses a, an, and the appropriately.	1	4	

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22	Uses singular and plural possessive pronouns: my, mine, his, her, hers, our, ours, their, theirs, your, yours.	1	5	
23	Uses appropriate subject pronouns: I, we, he, she, it, you, they.	2	3	
24	Uses the appropriate demonstrative pronoun: this, that, these, those.	2	6	
25	Uses appropriate object pronouns: me, him, her, us, them.	3	6	
26	Makes pronoun (definite and indefinite) and antecedent agree.	3	8	185, 161, 180

VII-E. Uses conjunctions and prepositions appropriately.

01	Recognizes and uses connecting words (and, but, or) appropriately.	1	3-4	
02	Recognizes parts of speech: conjunctions and prepositions.	5	7	
03	Recognizes connecting words as coordinating conjunctions.	7	7	186-187
04	Recognizes and uses correlative conjunctions in sentences.	8	9	186-187
05	Recognizes and uses subordinating conjunctions.	7	10	

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	VIII. STUDY SKILLS			
	VIII-A. Demonstrates library skills.			
01	Selects books on a specific topic.	2	3	
02	Uses the card catalog to locate book titles, authors, number of pages, and call numbers.	3	5	
03	Identifies reference materials in the library.	3	5	134
04	Uses library resources efficiently to obtain information.	3	7	188, 189, 190, 200
05	Uses library resources to select recreational reading.	3	7	188
	VIII-B. Uses reference materials and media to obtain information.			
01	Locates and uses the parts of a book: title page, table of contents, page numbers.	1	2-8	191-192
02	Extracts needed information from the index and glossary of a book.	3	5	
03	Reads, understands, and uses a calendar, picture, maps, simple charts, and globe.	1	3	
04	Reads, understands, and uses graphic material: maps, charts, graphs, diagrams, tables, schedules.	3	5-9	192
05	Understands the organization of an encyclopedia and locates information (including use of the index volume).	3	5	
06	Extracts needed information from footnotes and bibliographies.	5	7	

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07	Uses various audio and/or visual media to obtain information.	3	8	
08	Uses various periodicals (newspapers, magazines) as reference sources.	4	9	134
09	Locates telephone numbers in a telephone directory.	3	4	
10	Locates information in a telephone directory.	4	6	
11	Uses the thesaurus to locate synonyms and antonyms.	6	8	193-194, 195
12	Understands and locates information in various reference books (e.g., atlas, almanac, Reader's Guide to Periodical Literature).	7	8-12	196, 197, 198-199, 200, 201, 201-203

VIII-C. Demonstrates dictionary skills.

01	Alphabetizes the letters of the alphabet.	K	1	
02	Alphabetizes with the first letter.	1	2	
03	Alphabetizes to the second letter.	2	3	
04	Alphabetizes to the third letter.	3	4	
05	Locates words and/or phrases in a picture dictionary.	1	2	
06	Uses dictionary guide words and entry words.	3	4	
07	Uses the dictionary to locate word meanings.	3	4	

		Int	Prf	Page
08	Uses the dictionary to locate, select, and verify word meaning in context.	3	5	
09	Uses the dictionary for multiple meanings.	3	6	
10	Uses the dictionary for correct word spelling.	4	6	
11	Uses the dictionary for inflected forms.	4	6	
12	Interprets pronunciation key, diacritical markings, and accents in the dictionary.	4	8	4
13	Uses cross-references in the dictionary.	5	8	

VIII-D. Uses effective study strategies.

01	Listens attentively.	K	K-12	204
02	Uses effective study strategies (e.g., SQ3R: survey, question, read, recite, review).	4	*	204-207, 207-209
03	Applies a problem-solving approach to assignments and independent study: identifies problem, gathers information, devises possible solutions, selects option, uses option, evaluates.	4	10	
04	Develops a simple outline from given material, identifying main topics and subtopics.	4	6	
05	Takes notes from a written source, audio-visual source, or lecture.	5	8	209, 210, 22, 117-118, 138
06	Adjusts reading rate to materials and purpose.	4	9-12	210, 211

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VIII-E. Follows oral and written directions.				
01	Follows one- and two-step oral directions.	K	K	
02	Follows three-step oral directions.	1	2	
03	Follows one-step written directions.	1	1	
04	Follows two- and three-step written directions.	1	2	
05	Follows multiple-step written directions (more than three steps).	3	5	
06	Follows directions in answering test questions.	1	*	

INSTRUCTIONAL ACTIVITIES
BY DOMAIN

III. VOCABULARY
A. Develops basic vocabulary.

III-A, 06

1. Show students a transparency (or picture) depicting various facial expressions. Discuss the feelings of the characters and situations which might have created these feelings. Write words on the board that students verbalize, suggesting some of your own that relate to emotions. (You may include some of these in spelling lists if they relate to spelling skills being taught.) Each student then writes one sentence about one of these characters, using words from the board; these are shared orally. Students then write a paragraph using their sentence as a topic sentence or supporting detail. They might illustrate these paragraphs which then could be placed on a bulletin board entitled, "I've Got Feelings."

III. VOCABULARY
B. Uses context clues to determine word meaning.

III-B,01

1 Prepare a transparency with items like the following and use it in an oral exercise. Students should explain their choices.

Cindy had to <u>shout</u> to be heard over the noise of the airplane.

Shout probably means:

a) _____ whisper
b) _____ yell
c) _____ talk

Juan and Carla were <u>excited</u> about going on a vacation.

Excited probably means:

a) _____ unwilling
b) _____ eager
c) _____ talk

He learned a <u>valuable</u> lesson when he had to do his math paper over because he'd done the wrong page.

Valuable probably means:

a) _____ famous
b) _____ important
c) _____ harmful

It was hard to pass on the tortuous street.

Tortuous probably means:

a) _____ heavy
b) _____ costly
c) _____ winding

III-B,01

2. Have each student write a sentence or skim textbooks or library books for sentences with context clues. Allow each student to write a sentence on the board, omitting one word that is explained in context. For each sentence, discuss the information the context provides and have students suggest appropriate words to complete the sentence; then compare suggested words to the original word.

III-B,02;V-B,01

3. Prepare a list of ten to twenty overused words. Instruct students to write at least three substitutes for each of these, trying for terms that are more vividly descriptive. Have students compare ideas and compile a synonym list on the chalkboard. Discuss unusual words. Comment on contexts in which each would be a better choice than the original overused one. Call attention to the spelling. Complete the activity by consulting a thesaurus for additional synonyms. Add these to the student lists and discuss the shades of meaning; use each in a sentence as they are added.

   Examples of overused words are:

1. nice	6. walk	11. great	16. old
2. good	7. drag	12. stupid	17. fine
3. talk	8. teenager	13. crazy	18. go
4. pretty	9. man	14. boring	19. loud
5. fun	10. wonderful	15. dumb	10. said

   Have students select five or more words from the list and use these words in an original paragraph. After using the thesaurus for synonyms, have them rewrite the paragraphs substituting the more vivid synonyms for the overused words.

III-B, 03

4. Write pairs of homonyms on the chalkboard.

Example:	1.	knight night	4.	dye die	7.	compliment complement	9.	stationary stationery
	2.	pail pale	5.	flour flower	8.	principal principle	10.	vein vane vain
	3.	blue blew	6.	some sum				

Give one sentence as an example of how students should complete the exercise.

Example: The <u>knight</u> went to the castle at <u>night</u>.

Have volunteers write the completed sentences on the board. Working with the class, edit the sentences by checking spelling, usage, etc.

III-B, 04; VIII-C, 12

5. Prepare a list of words with more than one pronunciation (minute, desert, etc.). Write sentences using these words. Have the students use the dictionary to find the correct pronunciations.

Examples: Sand is made of <u>minute</u> particles of rock.
Sixty seconds make one <u>minute</u>.

III-B, 04

6. Assign original writing in which students must use a minimum number of words with more than one pronunciation. They will then read their stories aloud and the class will identify the words which can be pronounced two ways.

III. VOCABULARY

C. Understands the meaning of root words, prefixes, and suffixes.

III-C, 01, 06, 07, 08, 09, 10, 11

1. Jointly create a master reference chart of all word elements students have learned. The chart will include the following subheadings: Prefixes; Roots; Suffixes. List the elements (prefixes, suffixes, roots) in alphabetical order and add meanings or classify by meaning when possible.

   Example: Prefixes meaning <u>not</u>: in, un, non
   Prefixes meaning <u>before</u>: pre, ante, fore
   Prefixes meaning <u>together</u>: con, com

   Record this information on a series of posters that can be used for reference. Base activities on the posters.

   a. Use the chart to have students form words by joining one of the affixes and one of the roots.
   b. Design a bingo game using prefixes, suffixes, or roots and definitions.

   Example: <u>call card</u>
   fore---coming before in time

III-C, 01

2. Provide a total writing experience which will require the use of words involving roots and derived forms: e.g., <u>preside</u>; <u>president</u>; <u>presidential</u>.

   Sample topics: What would you do if you lived in the President's residence?
   How would you <u>preside</u> over the government?

   In the pre-writing stage of a composition have students brainstorm ideas, share viewpoints, consult references, organize the paper, etc. Assist students in writing a first draft. Allow students to give feedback on one another's papers.

III-C, 01

3. Have students examine the following set of words in organized patterns and lead them to discover clues to spelling and meaning.

   Examples: preside - president - presidential

   reside - resident - residential

   precede - precedent

   Clues:
   a. What is common to each line? (same root)
   b. What is different? (different pronunciation of the vowels across the set)
   c. How was the meaning changed by the suffix? (use in sentences)
   d. What clue can we use to determine when the schwa sound is spelled with e and when it is spelled i (by thinking of the root which preserves the spelling). Lead students to relate spelling of the root to the multisyllabic words. (Note also the alternating pronunciation of the t in president versus presidential.) You may also incorporate pairs of words where the schwa sound is spelled with an o or e:

      Example: console - consolation

      compete - competent

      The clue to spelling the schwa sound in consolation and competent is the spelling in the root words.

III-C, 01, 12

4. Use a list of prefixes, suffixes, and root words found in an ACT Test Preparation Book; the list could serve as the basis for the year's work on vocabulary development. Students will expand their vocabulary and learn the testing format that is commonly used on standardized tests.

5. Prepare a list of 25 words. At the right of each word, list three other words, only one of which contains the original word.

Example:

equal -- energize, equalize, epitomize

final -- finally, finely, finite

expend -- experience, expensive, expendable

Have students underline the word which contains the original word. Complete the exercise by pronouncing all words carefully and by using them in sentences.

III-C, 06, 08

6. Discuss the definition of a prefix--a syllable placed at the beginning of a word to change its meaning--and review the meaning of the following prefixes:

ab-	from, away, off
ad-	to, toward
an-	without
ante-	before
anti-	against, opposite
auto-	self
astro-	star
bi-	two
co-	with, together
com-	together
con-	together
contra-	against
de-	from, down
dia-	through, between
dis-	apart, away
en-	in
ex-	out of, from
fore-	forward, before
il-	not
im-	not
in-	not
inter-	between, among
ir-	not
mis-	negative
mono-	one
non-	not essential
out-	direction away from the inside
over-	above, excessive
per-	throughout
post-	after
pre-	before
pro-	for, before
re-	again, against
sub-	under, beneath
super-	over, above
tele-	far
trans-	across, through
tri-	three
un-	negative, not
under-	beneath
uni-	one, single

III-C, 07, 09

7. Discuss the definition of suffix--a syllable placed at the end of a word to change its meaning and review the meaning of the following suffixes, as appropriate to grade level.

able-	capable of
age-	place of, result of, connection with
al-	of or pertaining to
ance-	action, quality or state of
ant-	condition of (adj.), person who (noun)
ate-	condition of (adj.)
ation-	indicating an act or a process
en-	to render or induce
ence-	action, quality or state of
ent-	one who
eous-	full of, composed of
er-	one who
ful-	full of, characterized by
fy-	to make, cause, or form into
gram-	something written
graph-	an instrument for writing
hood-	state, quality, condition or characater of being
ian-	belonging to
ible-	capable of, able to be
ic-	characterized by
ie-	same as "y" in laddie, dearie
ion-	act or process, condition of
ious-	full of
ish-	belong to
ism-	action, process
ist-	one who does
itis-	inflammation
ity-	abstract nouns of condition
ive-	condition, state or quality of
ize-	to make or make like or less devoid of
ly-	in the manner of
mania-	madness for
ment-	condition or state of
ness-	quality or state of being
or-	one who, that which
ous-	possessing qualities of
phobia-	fear of, dread of
ship-	state or quality of being
sion-	act of, condition of
tude-	state of
th-	part of
ty-	quality , state of
ure-	result, action
y-	characterized by or inclined to

III-C, 08

8. List the prefixes and definitions below on the board. Have students copy them on paper with five lines between each.

(anti)	a.	The prefix means opposite; against
(ante)	b.	The prefix means prior; earlier; in front of
(uni)	c.	The prefix means one; single
(fore)	d.	The prefix means being or coming before in time; front
(astro)	e.	The prefix means star
(over)	f.	The prefix means across a barrier; across the brim; excessive
(out)	g.	The prefix means in a direction away from the inside or the center; situated outside; to become known

Then list the following words on the board. Each word matches one of the above definitions. When the words have been grouped, define them orally in class using the prefix definition as a starting point. When a definition has been established, have students take turns orally composing sentences using each word.

antibody	overcoat	forecast
antebellum	outlook	foremost
astrological	overhearing	antiseptic
forerunner	overland	antifreeze
overlook	outdoors	unicorn
outreach	outlive	uniform
universe	foresight	forewarn

III-C, 10

9. Have students locate as many words as possible containing prefixes and roots. Words may be chosen to center around a mathematical theme, since many are found in numerical words.

III-C, 12

10. Assign additional prefixes and suffixes which students may research on their own. Have students put their words on index cards and exchange with classmates. By joining word parts, students may create new words to add to their vocabulary. For example, joining "hydro" to "plane" will create the word for a plane used to land on water.

III-C, 12, 10

11. Have students design spelling tests of newly-formed words. Volunteers could dictate a new list of words each day for a week. Students would be required to spell the words correctly and supply a brief definition of each. Some students may design multiple-choice spelling quizzes.

    Example: cintipede centipede centepede.

III-C, 12

12. Draw students' attention to words in their reading that change part of speech through adding or taking away suffixes.

    Example: 1. She wore an attractively tailored suit.

    attractive - adjective
    attraction - noun
    attractively - adverb
    attract - verb

    Example: 2. Every day that child created a disturbance in the classroom.

    create - verb
    creation - noun
    creativity - noun
    creative - adjective

    When the new words have been listed on the board and the part of speech of each identified, ask students to orally compose a sentence using each new word. Write these sentences on the board and examine them with the class to determine the function of the new word in the sentence.

    Example: 1. He is such a manly little boy. (adjective)

    2. Jim struggled manfully to move the heavy desk. (adverb)

III. VOCABULARY
D. Extends knowledge of word meanings.

III-D, 01

1. Examine a unit or chapter from a content area. Construct a vocabulary overview. Have students arrange vocabulary terms in a diagram that shows their interrelationship. The major theme of the unit or chapter is the theme of the overview. This activity can be adapted to content material of varying degrees of difficulty. Example:

Kinds of Indians	Indian Life				
	Home	Dress	Weapons	Food	Punishment
chief	village	loin cloth	tomahawk	venison	scalp
warrior	tepee	buckskins	lance	buffalo	gauntlet
brave	lodge	headdress	bow	antelope	banishment
squaw	hogan	blanket	arrow	corn	
papoose		moccasins	knife	bear	
		feathers	rifle	fish	
		warpaint	club	berries	
		beads			

III-D, 02

2. Help students to think of words which may have had their origin in other countries and languages; the purpose is to see the cosmopolitan nature of English vocabulary and spelling.

Spanish	French	German	Japanese
tortilla	ballet	sauerkraut	karate
poncho	rendezvous	seminar	pagoda
taco	a la carte	kaput	kimono
toro	menu	gesundheit	sushi

Lead students to learn a variety of spelling patterns from foreign languages. Encourage students to use some of the borrowed words and spellings in their compositions.

III-D, 02

3. Examine a page in a dictionary to learn about the history of words. Point out to the students that a word's history usually (a) follows the word entry, pronunciation, and part of speech; (b) comes before the current definition; and (c) is enclosed in square brackets; within these brackets another arrow-shaped symbol means "derived from" and the languages are noted in abbreviations.

   Example: ca ress (kə res') *vt.* [Fr. *caresser* < It. *carezzare* < L. *carus*, dear], touch to show affection

   Explain that the word "caress" comes from the French word *caresser* which comes from the Italian word *carezzare* which, in turn, comes from the Latin word *carus*, meaning dear. Be sure to indicate the current meaning of the word (e.g., touch, show affection).

   After walking through several word histories orally as students follow with their dictionaries, assign a different vocabulary or spelling word to each student and have each write out the step-by-step history. These can be shared orally in class.

III-D, 02

4. Point out that many words have interesting histories, and many English words are derived from and refer to persons, places, events, or well-known stories. Write the word "jersey" on the board and discuss the pullover garment that originated on the island of Jersey in the English Channel. Another good example is "tantalize" which originated with the Greek mythical figure Tantalus. Tell the story of Tantalus. He repeated secrets told by Zeus and was punished by being placed in water he could not drink because it receded from him and with fruit he could not eat because it was placed on branches out of his reach.

   After the explanation, have students check the derivation of the following words in the dictionary:

herculean	titanic
boycott	mentor
chauvinistic	jovial
spoonerism	mercurial

   They should then use each word in a complete sentence in a context that suggests its meaning.

III-D, 02

5. Introduce the history of words by a discussion of the following charts:

Sample of Old English	Sample of Middle English	Sample of Modern English Russian Period
"Ic him aefter sceal." (I them after must.) c. 700 A.D. Beowulf	At nyght was come into that hostelrye. c. 1390 A.D. Chaucer, Prologue to the Canterbury Tales	But that the dread of something after death, The undiscovered country from whose bourn, No traveler returns- Puzzles the will, c. 1600 A.D. Shakespeare, Hamlet, Act III

Ask students to make a time line on historical events and their influence on the English language, assigning each group a different time period. Students may consult the dictionary to find words originating in the different time periods. They then present their time lines to the class. These may be combined and displayed in sequence.

III-D, 02

6. Choose several words that have taken on a new meaning in recent times. Have students talk to parents and grandparents about former meanings of the words and record the old meaning along with the new.

Examples: neat, square, turkey, cool, bread, bag, cat, pad, dig, tough, swinger.

III-D, 02; III-C, 10

7. Discuss etymology and stress that over many hundreds of years our language has been affected by Latin, French, Scandinavian, Greek, German, and many other languages. The history of a simple word, such as "centipede" should be explained. The Latin and French centi meaning "a hundred" and the Latin word for foot, pede, combine to form the word for a hundred-footed insect. Using dictionaries and other resources available, students should compile charts tracing the histories of words containing the roots mentioned above.
   Example: counter (opposite, opposing) = counterclockwise, counterattack, counteract
   dec (ten) + ade = decade
   quad (four) + angle = quadrangle (something with four angles)

III-D, 03

8. Discuss the fact that words can mean the same thing but have different shades of meaning. Have students examine the following pairs of words and determine which word provides a more favorable comment. Ask which word they would prefer to use in describing themselves and why. (Adapt the word list to ability level and interest of students.)
   1. thrifty, cheap
      a. I am _____ b. He is _____
   2. conceited, self-confident
      a. I am _____ b. He is _____
   3. sloppy, informal
      a. I am _____ b. He is _____
   4. slim, skinny
      a. I am _____ b. He is _____
   5. young, immature
      a. I am _____ b. He is _____
   6. stubborn, determined
      a. I am _____ b. He is _____
   7. concerned, nosy
      a. I am _____ b. He is _____
   8. relaxed, lazy
      a. I am _____ b. He is _____
   9. outspoken, rude
      a. I am _____ b. He is _____
   10. overdressed, well-groomed
      a. I am _____ b. He is _____

III-D, 03

9. Ask students to work in small groups. Two students in each group will "be" a word; other group members will help plan pantomimes for the two "words." Put a list of words on the board whose actual (denotative) meanings and connotations differ (especially when applied to people).

Example:	1. yo - yo	5. flake-flaky
	2. dense	6. blue
	3. rat	7. cool
	4. shark	8. smart

Assign a word to each group, selecting one student to be the denotative meaning and another to be the connotative meaning. The group designs a pantomime for these students to act out. For instance, the denotative "cool" could shiver and put on an imaginary coat, while the connotative "cool" could demonstrate pleasure by nodding and smiling enthusiastically in response to silent applause from the group. (Note: no sound should be permitted in pantomimes.) The class can guess the words being demonstrated and tell their meanings. Discuss connotative meanings in some detail.

The activity can be made more sophisticated by selecting a noun such as <u>man</u>. Have one boy stand as the generic man. List synonyms on the board and have other students pantomime the connotations of the synonyms.

Examples:

a. gentleman
b. grandfather
c. beau
d. buddy

III-D, 04

10. Prepare a list of idioms such as the following, omitting their meanings. List on the board or on an overhead transparency.

1. jump the gun	go ahead, as before directions
2. red letter day	important day
3. rob Peter to pay Paul	not pay one to pay another
4. chicken feed	paltry, small amount
5. It's a cinch	no doubt, easy
6. pulling up stakes	leaving, moving away
7. bull in a china closet	rough
8. burn the candle at both ends	work all the time, spend too much money
9. fit as a fiddle	healthy
10. hop on the band wagon	to follow
11. rip off	to steal
12. let's split	let's leave
13. back off	keep away
14. get off my case	don't concern yourself with my affairs
15. dig it	do you understand?
16. pump iron	lift weights
17. cool it	keep calm
18. new threads	new clothes
19. come to my crib (pad)	come to my house
20. earn some bread	earn some money

Discuss idioms as a form of expression that is peculiar to the language. Its understood meaning is different from its literal meaning.

Example: "Straight from the horse's mouth" means that the information is from a reliable source.

Have students supply the meanings for the listed idioms (oral exercise).

III-D, 04

11. Write a sentence on the board using an idiom to emphasize the feeling and color that idioms add to writing or conversation.

    Example: a. He was living the life of Reilly when he worked as the governor's chauffeur.

    b. The president of the company will have to take a back seat when the employees vote on wages.

    Have each student write one or two sentences using idioms from the list and allow students to share these with the class.

III-D, 04

12. Have students check newspapers, comic books, or library books for examples of idioms. They may also listen for idioms as they watch favorite T.V. shows. Students should list the idioms found and describe (orally) the contexts or situations from which they were drawn. You might ask a student artist to make a bulletin board of sketches that illustrate the literal interpretation of selected idioms.

III-D, 04

13. Write on the board each of the following colloquial expressions:

    a. Those words are over my head.
    b. June is up to her neck in work.
    c. I think I'll hit the hay early.
    d. It's really raining cats and dogs today.
    e. She let off steam.
    f. I'm so hungry I could eat a horse.
    g. He shot off his mouth once too often.

    Without preliminary discussion, have each student illustrate <u>exactly</u> what one sentence says. Then share illustrations.

III-D, 04

14. Discuss words common to one geographical area that may not be used in other geographical areas: a. I'm through with my work.
    b. I'm done with my work. (Eastern)

III-D, 04

15. Have students research colloquial expressions through pen-pals and books. Keep a list of colloquial expressions encountered and make a poster or dictionary of the words or expressions. Group words or expressions by definition.

    Example: words for bag: sack, poke
    words for soft drinks: coke, soda, pop, tonic.

    For one day, have students use words and expressions indicative of a certain region of the country. Students can keep points on who was able to use them most often, most consistently, etc.

III-D, 04

16. Place a large piece of poster paper or a length of newsprint on the wall and entitle it "Graffiti." Over a period of time allow the students to write on the paper any <u>acceptable</u> current jargon, colloquialisms, or coined words. These are later read and discussed, focusing on their meanings and use.

    Examples: cop, fuzz (policeman); grub (food); psycho (crazy); bread (money); wheels (car); funky (faddish); rookie (recruit, novice); hacker (computer user); handle (CB user's name);crash (computer failure); micro (microcomputer); snitch (to steal; informer)

III-D, 04

17. Prepare pictures of objects indicative of the four different kinds of coined words. Label each picture with the type of coined word it represents. Display these in the classroom.

Discuss the types of coined words:

1. Scientific names: usually from Latin and Greek
   Example: Television (from Greek "tele"--at a distance, plus Latin "videre"--to see)
2. Blends: blending established words
   Example: Motel (motorist's hotel)
3. Clipping: shortening a word
   Example: Taximeter cab (taxi or cab)
4. Acronyms: using initials to form a word
   Example: Scuba (self-contained underwater breathing apparatus)

Write the following words on index cards. Have students classify them according to the appropriate type as you discuss each one:

Scientific names: rocket, astronaut, astroturf, sonar, radar, transistor, audio, video

Blends: paratroop (parachute troop); smog (smoke, fog); snazzy (snappy, jazzy); tangelo (tangerine, pomelo); splurge (splash, surge); splatter (splash, spatter)

Clipping: phone, lab, sub, expo

Acronyms: PAR (Public Affairs Research); NATO (North Atlantic Treaty Organization); MASH (Mobile Army Surgical Hospital); Ram (random access memory); snafu (situation normal all fouled up)

18. Draw a ladder on the board or on poster paper entitled "Abstraction Ladder." Begin the discussion by asking, "How are these different?"
George Washington -- patriot -- patriotism

Discuss how each word becomes more abstract than the previous one. Place similar sets of words on cards and have students put them on the ladder in order from least abstract (bottom rung) to most abstract.

Examples: observation -- fact -- truth
Superman -- hero -- heroism
Thomas Jefferson -- American -- liberty

Students then make ladders of their own and exchange ladders to read.

IV. COMPREHENSION
A. Understands facts and details.

IV-A, 02

1. For more advanced students, duplicate copies of the science or social studies sections of the ACT practice tests available in guidance offices. Have them take these tests, which are geared to reading for detail.

IV-A, 03; VIII-D, 05

2. Ask students to prepare a family folktale, an amusing anecdote, or even a joke that makes use of at least one date, a few facts, and some details. As the students listen to the oral presentation, have them jot down facts, dates, and details under appropriate columns on a sheet of paper. Have them compare notes to see who cited the most details, facts, dates, etc., from the presentation.

IV-A, 04

3. Have students bring newspapers and magazines to school. As a timed exercise, have them read articles selected at random and list facts, pertinent details, and dates that are essential to an understanding of the article. Give assignments that involve skimming newspapers and/or magazines on a regular basis to encourage the use of locating techniques. This activity will require students to do quick outside reading and to practice skills at the same time.

IV-A, 04; VIII-D, 05; V-A, 25

4. Invite speech students to your class (or read a speech yourself) and have students take brief notes on the gist of the speech. Some students may wish to try to repeat the speech for their classmates using the outline from their jot list.

5. Draw students' attention to a long complicated sentence in a selection. Help them to discover the "who" (subject) and "what" (predicate) of the sentence. Discuss how the parts of the sentence revolve around this core. After repeating this procedure orally with several sentences, present the following chart for completion:

Main idea	Details
Who	Where
What	When
	Why
	How

This method of sentence unraveling can be used with students of all reading levels. It may serve also to clarify meaning in poetry.

Example:

". . . . . At ease
in light frocks they walk the streets
to while the time away."
William Carlos Williams

Who	they	When	
What	walk	Why	to while the time away
Where	streets	How	at ease in light frocks

Point out that while some details may be missing (in this case, "when"), the sentence core, who (subject) and what (predicate), will always be answered.

IV. COMPREHENSION
B. Understands sequence of events and ideas.

IV-B,06

1. Use the following chart to explain the organizational patterns found in formal discourse:

Rhetorical Modes	Organizational Patterns
I. Narration	Chronological Order 1. Beginning to end (history texts) 2. Reverse order (3rd, 2nd, 1st) 3. Flashback (climax first, then beginning-to-end)
II. Description	Spatial Order 1. Area to area; or 2. Top to bottom; bottom to top; or 3. Left to right; right to left; or 4. Outside-inside, etc.
III. Exposition	Expository Order 1. General to specific (deductive) 2. Specific to general (inductive) 3. Cause to effect; effect to cause
IV. Argumentation	Climactic Order 1. Order of importance: least to most important 2. Order of importance: most to least important

Provide sample paragraphs of each organizational pattern.

See next page . . .

Chronological Order

History tells us that people have used tunnels since 2000 B.C. when the ancient Persians dug them to move water from one place to another. Later, in India and Egypt, people often buried their dead in tunnels. In the fifteenth century, fighting armies learned to dig tunnels under their enemies. Then they came out of the tunnels and took the enemy soldiers by surprise.

Expository Order

Today we build tunnels for several reasons. They let us go through mountains instead of over them, and under rivers instead of across them. Many tunnels are for cars, trucks, and trains. Others may take water to big cities. Under all big cities there are tunnels which contain electric lines, gas lines, telephone lines, and water pipes. Some cities also have subway tunnels.

Spatial Order

The Statue of Liberty is in the form of a tall woman dressed in long, flowing robes. She has escaped the chains of slavery which lie at her feet. In her right hand she holds a burning torch, the symbol of freedom. On her head she wears a dull spiked crown.

Climactic Order

The condition of the ordinary man can be summarized in a few statements. We live in the age of the ordinary man. Confusion occurs when "ordinary" becomes the standard for excellence. It is the responsibility of the educators and thinkers to recognize the extraordinary and to emphasize it so that it becomes the standard for excellence.

Have students find examples of each pattern in textbooks, newspaper articles, and magazines. Ask a few students to read their examples aloud to see if their classmates can recognize the patterns. You might make transparencies of the students' findings for the purpose of motivation.

2. Ask students to arrange the following short story in chronological order.

(1) In the shadow lay an outpost of some forty United States Marines. If it had been possible to approach them from any direction without encountering one of the sentries, one could have gone stumbling among sleeping men and men who sat waiting, their blankets tented over their heads.

( ) Finally he arrived at a point where he could see Dryden seated in the shadow, staring into the bushes ahead of him, his rifle ready on his knees. The Sergeant felt indecent at being able to creep up to the back of a G Company member on guard duty. Never mind, back at camp . . . (5)

( ) At three paces he hissed like a snake. Dryden gave no sign that he heard. At last the Sergeant was in a position to reach out and touch him on the arm. Instantly, a face, livid with terror, was turned to him. The Sergeant grabbed him by the wrist and furiously shook him. "Here! Pull yourself together, Dryden!" (9)

( ) The Sergeant slowed his pace as he came nearer and nearer to the cactus bush, casting its shadows of inky darkness. He did not wish to trifle with the feelings of the sentry. He was expecting a stern hail, and was ready with the immediate password to allay his fears. (7)

( ) But suddenly the Sergeant felt afraid. There was something wrong with Dryden! He remembered old tales of comrades creeping out to find a picket seated against a tree, perhaps upright enough, but stone dead. The Sergeant paused and gave the inscrutable back of the sentry a long stare. Dubious, he again moved forward. (8)

( ) After a long pause the Lieutenant murmured: "He's got too many nerves. I shouldn't have put him there." The Sergeant asked if he should crawl down and look into affairs at Dryden's post. The young officer nodded, and the Sergeant, cocking his rifle, went away on his hands and knees. (3)

Continued . . .

( ) He was not made anxious by the fact that he could not as yet see Dryden, for he knew that the man would be hidden in a way practiced by sentry marines since the time when two men had been killed by a disease of excessive confidence on picket. Dryden was evidently a most proper sentry. (4)

( ) The Lieutenant, with his back to the tree, sat watching the Sergeant's progress for the few moments that he could see him moving from one shadow to another. Then the officer waited to hear Dryden's quick but low-voiced challenge. But time passed, and no sound came from the direction of the post behind the cactus bush. (6)

( ) Dryden paid no heed and pointed to the ground in front. "Don't you see 'em, Sergeant, ahead and a little to the right? Don't you see 'em? A regular skirmish line, see!" "Now," he answered soothingly. He understood now. Dryden was mad. (10)

( ) The Lieutenant in command of this outpost looked at his watch. He was uneasy. He searched out his sergeant who lay near him and he bent his face down and whispered: "Who's on post behind that big cactus?" "Dryden," rejoined the Sergeant under his breath. (2)

IV-B, 06, 07; IV-F, 06; V-C, 08, 09

3. A. To demonstrate that a writer has a definite purpose in mind when s/he writes, discuss the reasons for narrative discourse. To have a reader learn the sequence of events of a real or imagined situation, the writer employs details which will relate a story. The purpose is to tell a story.

To specify the narrative type of discourse, focus on the characteristics which determine it.

Example: Action: not a frozen moment as is description, for things happen.

Time: may be chronological, but may use foreshadowing or flashback.

Significance: events presented in some amount of time must have some meaning.

Two types: a) factual--based on fact

b) fictional--based on imagination

B. Have students read good examples of the forms of narration and then discuss the author's avowed purpose and the devices used to achieve it. Almost any literature text offers excellent examples of narrative writing. Examples:

Factual: "Malcolm X: Mission and Meaning" by Robert Penn Warren
"In the Birmingham Jail" by Barbara Deming
"Where I Live, and What I Lived for" by Henry David Thoreau

Fictional: "A Visit of Charity" by Eudora Welty
"The Man in a Shell" by Anton Chekhov
"Paul's Case" by Willa Cather
"Leaving the Yellow House" by Saul Bellow
"The Open Boat" by Stephen Crane

C. After reading examples of the methods of development, students should take isolated samples and discuss specifically the author's intention and characteristics of development. Example:

At last the "Yanks" were finally coming--and not a moment too soon. Later in May, 1918, the forward-rolling Germans, smashing to within forty miles of Paris, threatened to knock France out of the war. Newly arrived American troops, numbering fewer than 30,000 were thrown into the breach at Chateau-Thierry, where they played a dramatic role in helping to stem the tide. In June the United States marines cleared the Germans from bloody Belleau Wood. The victory was so heroic that appreciative Frenchmen renamed the place "Bois de Marins" (Marine Woods).

American weight in the scales was now being felt. By July, 1918, the awesome German drive had spent its force, and keyed-up American boys participated in Foch counter-offensive in the Second Battle of the Marne. This engagement marked the beginning of a German withdrawal that was never effectively reversed. As proof of mounting strength, seven American divisions (about 140,000 men) fought in the Second Battle of the Marne, as compared with sixty Allied divisions. In September, 1918, nine American divisions (about 180,000 men) joined four French divisions to dislodge the Germans from the St. Mihiel "hernia" of France.

Thomas Bailey
THE AMERICAN PAGEANT

Answer the questions about the passage:

a. What is the purpose of the writer?
b. Into what four divisions does the writer break down the thought of the paragraphs?
c. What particular time sequences help the reader follow the writer's flowing thought?
d. How do specific details give meaning to what the writer is explaining?

D. After students have completed the exercises requiring analysis of each method, assign written narratives, both factual and fictional.

Example:

Develop a factual narrative by employing the facts on one of the following and combining with individual narrative technique.

a. The Battle of Vicksburg
b. The Boston Tea Party
c. The Civil Rights Movement of the 1960's
d. The day of the assassination of President John F. Kennedy
e. The attack on Pearl Harbor

Example: Assign a fictional narrative using flashback to relate the sequence of an imagined event.

Grade students' works and assign separate grades for mechanics and for execution of purpose. Return each paper before assigning a new task so that students may profit from seeing the strengths and weaknesses in their writing.

On at least one assignment, have students evaluate one another's work; discuss results.

Have students retell tales from family or area folklore for oral reinforcement of narrative method.

4. Have students read the following newspaper article and number the jumbled events (1-11) in the order in which they actually occurred. Have them use this chronological list to rewrite the courtroom drama in a narrative paragraph.

DEFENDANT THROWS CHAIR AT PROSECUTOR by John Turner

Burglary defendant Reuben Love "all of a sudden just exploded" and swung an oak chair in the direction of Fulton County prosecutor Andrew Weathers before a stunned judge and jury, authorities say.

Weathers, an assistant district attorney, threw up his arm to protect himself and the chair bounced into the middle of the courtroom after striking his wrist, Fulton Dist. Atty. Lewis Slaton said.

Weathers had just completed a cross-examination of Love, 25, of 698 Connally St. SE, Thursday when the defendant stood up in the witness box and grabbed the chair in front of him, Slaton said.

Weathers "was pretending like he wasn't, but he was a little shaken" after the incident, the district attorney said.

Fulton Superior Court Judge Elmo Holt immediately recessed the trial after the commotion which occurred about 5:30 p.m. Weathers was sent to a doctor for X-rays of his wrist but apparently was not seriously hurt.

Love was restrained by three deputies and handcuffed and then led out of the courtroom with tears streaming down his face after the trial was recessed, witnesses said.

The trial resumed Friday and Love was found guilty of the burglary charge. Six deputies stood by while the judge sentenced him to 20 years in prison for the offense.

Events: ( ) Trial recessed ( ) Love was found guilty ( ) Weathers threw up his arm ( ) Love sentenced to 20 years in prison ( ) Love was restrained by three deputies and handcuffed ( ) Love swung oak chair ( ) Love led out of courtroom with tears streaming down his face ( ) Trial resumed ( ) Defendant stood up in witness box and grabbed chair ( ) Weathers was sent to doctor for X-rays ( ) Chair bounced into middle of courtroom.

5. After explaining flashback, have students read the following selections carefully to see if they can find the incidence of flashbacks. Next, have students read the statements after each paragraph and place an X next to the statement that best describes how or why the author used flashback in the story.

a. Gail turned the key and opened the door to her apartment. She dumped her packages on the hall table, tossed her hat on top of them, and switched on the light. It was a tiny, cozy apartment, but this evening it looked large, empty, and lonely. Sophie had left yesterday, taking with her not only the few furnishings that had added warmth and color to the place, but leaving Gail bereft of her smiles, her laughter, and her companionship. Gail sighed. "Pull yourself together," she thought sternly, and went into the kitchenette to prepare her solitary meal.

_____ The use of flashback helps describe why the apartment seemed large and empty to Gail.

_____ The use of flashback helps the reader to better understand Sophie's reason for leaving.

b. Hubert was late again. Every other member of the club was there chatting sociably, waiting for him to appear. Henry spoke up: "Hubert's never on time!" he said angrily. "Today he's fifteen minutes overdue! If he doesn't arrive in ten minutes, we should throw him out of the club!"

"That's not fair," exclaimed Rob. "Hubert is the only one of us who has a job after school, and he can't always get away on time! Why are you always picking on him, Henry?" The answer, and all of them knew it, was that Henry had never gotten over the fact that Hubert, not he, had been elected vice president of the club. "I agree with Rob," someone else said. "Postponing our meeting fifteen or twenty minutes isn't the end of the world, especially for a great guy like Hubert!"

Continued . . .

_____ The use of flashback helps to explain why Hubert was late.

_____ The use of flashback helps to explain why Henry disliked Hubert.

Have students employ the flashback technique in writing a narrative paragraph or story.

IV-B, 08; VII-B, 06

6. Have students combine the following sets of sentences into five sentences. Then, have them use spatial order to arrange the sentences into a descriptive paragraph about the deserted house.

Set A

1. The walls are covered with thick cords of ivy.
2. The ivy has branched and extended.
3. The weathered frame of the house can scarcely be seen.

Set B

1. The path to the house is overgrown with tall grass.
2. Huge elms cluster around the house.
3. The trees shield the windows from sight.

Set C

1. The house seems to be cowering from view.
2. The house seems to be trying to settle into the earth.
3. The house seems to be trying to disappear behind a mask of verdant foliage.

Set D

1. There is a house at the end of our street.
2. The house is old.
3. The house has been vacant for many years.

Set E

1. The chimneys have been covered with ivy.
2. The chimneys are located at opposite ends of the house.
3. The ivy is a clinging blanket of green.

Continued . . .

Possible solution:

There is an old house at the end of our street that has been vacant for years. The path to the house is overgrown with tall grass, and huge trees cluster around the house, shielding the windows from sight. The walls are covered with thick cords of ivy that have branched and extended until the weathered frame of the house can scarcely be seen. Even the chimneys, located at opposite ends of the house, have been covered with a clinging blanket of green. It is as if the house were cowering from view, trying to settle into the earth and disappear behind a mask of verdant foliage.

IV-B, 08; IV-F, 06; V-B, 12, 11

7. A. To demonstrate that a writer has a definite purpose in mind when s/he writes, discuss the reasons for descriptive discourse: To have a reader picture in his/her mind a scene, a writer employs descriptive techniques to appeal to the reader's senses. S/he employs concrete detail with figurative expression in order to make the reader feel, taste, see, etc. S/he wants to create a dominant impression.

   B. To specify the descriptive type of writing, focus on the characteristics of good samples.

      Example:

      Figurative language--metaphor, simile, personification: "The ship skimmed under white wings like a great tired bird speeding to its nest."

      Point of view--physical and emotional: The writer may give the reader the illusion of being fixed in space, or s/he may provide a moving point of view, changing his/her position in space to see a scene from many angles. S/he may use a specific emotional point of view, maintaining a single, dominant mood or attitude toward the thing being described. The particular point of view used will give the spatial relationship and the atmosphere of the writing.

C. Have students read good examples of the forms of description. Show them that description is usually a part of a work, and not just the entire work itself.

Examples: "Portrait: The Old South" by Katherine Anne Porter
"Idols of the Mind" by Francis Bacon
"Death in Miami Beach" by Herbert Gold
"The Turtle" by John Steinbeck

D. After reading examples of the means of development, students should take isolated samples and discuss specifically the author's intention and devices of execution.

Example:

> The narrow creek like a ditch: tortuous, fabulously deep; filled with gloom under the thin strip of pure and shining blue of heaven. Immense trees soared up, invisible behind the festooned draperies of creepers. Here and there, near the glistening blackness of the water, a twisted root of some tall tree showed amongst the tracery of small ferns, black and dull, writhing and motionless, like an arrested snake. The short words of the paddlers reverberated loudly between the thick and somber walls of vegetation. Darkness oozed out from between the trees, through the tangled maze of the creepers, mysterious and invincible; the darkness scented and poisonous of impenetrable forests.
>
> Joseph Conrad
> "The Lagoon"

Answer the questions about the passage:

a. What is the dominant impression?
b. Underline the words or word groups that, in your opinion, contribute to the effectiveness of the dominant impression.
c. What figurative language does he make use of? Be specific and analyze the comparisons.

E. Assign written compositions to be developed by descriptive form and methods. It is suggested that the students make at <u>least</u> one revision of their original paper (rough draft) before submitting final copy.

Listed below are several topics which lend themselves to the use of description in creating a dominant impression. In developing one of the topics, remember that you will be drawing upon the other modes of discourse as well.

a. Impressions of the city
b. The ideal relative (real or imagined)
c. A scene I hope to forget
d. Five o'clock rush hour
e. The sea
f. The neon jungle
g. A view from the bridge
h. Memories of the past
i. A cave
j. A country fair
k. A party
l. A wedding
m. A family dinner
n. A public building
o. The last night of Christmas shopping
p. An airport (or bus depot)
q. A dairy farm

Grade students' work and assign separate grades for mechanics and for execution of purpose. Return the papers before assigning another task so that students may profit from seeing the strengths and weaknesses in their writing.

On at least one assignment, have students evaluate one another's work; discuss the result.

IV-B, 09; IV-F, 06; V-D, 04, 06, 07, 08, 09, 10, 11, 12, 15, 16; V-B, 09

8. A. To demonstrate that a writer has a definite purpose in mind when s/he writes, discuss the reasons for expository discourse. Discuss the expository type of writing emphasizing that it is the most often-used form. To show how a writer explains a topic, introduce the various ways to do so.

Example:

Definition--answer the question "What is it?"
Example--explains a concept through use of a specimen, samples, etc.
Comparison and Contrast--explains the likenesses and/or differences between two objects, terms, or ideas.
Process Analysis--explains the "How" of a particular process.
Classification and Division--explains a term or process by either placing it in a class or dividing it into parts.
Cause and Effect--reasons causing a result or the outcomes of an event.
Synthesis--explains by incorporating several methods.

B. To demonstrate the methods of exposition, have students read good examples of each type and then discuss the author's avowed purpose and the means used to achieve it.

Example:

Definition: "On Self-Respect" by Joan Didion
Example: THE PETER PRINCIPLE by Laurence J. Peter and Raymond Hull
Comparison and Contrast: "The Two Americas" by J. William Fulbright
Process Analysis: "How to Mark a Book" by Mortimer J. Adler
Classification and Division: "Jobs for Women" by Sylvia Porter
Cause and Effect: "What It Would Be Like if Women Win" by Gloria Steinem
Synthesis: "The Romantic Generation" by Peter F. Drucker

C. After reading examples of the expository methods of development, students should take isolated samples and discuss specifically the author's intention and devices of execution.

Example: Comparison

> For Britain, World War II had many resemblances in World War I. Both were fought against the same enemy, Germany and its allies, who occupied the center of the continent and relied upon vast initial superiority of land and upon sub-marine power at sea. In both wars Britain, France, Russia, and the United States fought on the anti-German side. In both wars Britain and its allies entered the conflict less well prepared than Germany and depended upon the command of the seas and the gradual utilization of resources outside Europe to build up a power sufficient to defeat the enemy.
>
> Walter L. Arnstein
> BRITAIN YESTERDAY AND TODAY: 1830 TO THE PRESENT

Answer the questions about the passage:

a. Does the writer indicate clearly the method of development in his statement of purpose in the first sentence?
b. How many points of similarity does the writer establish between the two subjects?
c. How many points of similarity does the writer discuss in the final sentence?
d. Mention the guide words that helped you distinguish the separate points of comparison.

D. After students have done the exercises analyzing each method, assign written compositions of each method beginning with definition.

Example: Develop a composition in which you define one of the following terms. Develop your paper by choosing whatever methods and expository patterns will help to explain your meaning clearly.

Continued . . .

a. Courage
b. Bigotry
c. Sophistication
d. Nationalism
e. Conscience
f. Morality
g. Social poise
h. A slide rule
i. Love
j. Pornography
k. Any simple mechanical device used in your field of interest
l. A bicycle pump
m. A medical thermometer
n. An electric fan
o. An abacus
p. A drawing compass
q. A simple carburetor
r. A bunsen burner
s. A desk-size calculator
t. Country Western Music

Grade students' work and assign separate grades for mechanics and for execution of purpose. Return each paper before assigning a new task so that students may profit from seeing the strengths and weakneses in their writing.

On at least one of the assignments, have students evaluate one another's work; discuss the results.

IV-B, 09

9. Develop a paragraph consisting of five to eight sentences. Scramble the sentences and write them on the board. The following paragraph may serve as an example. Have students rearrange the sentences in expository order. Do not alter the wording in any of the sentences.

Example (scrambled order):

FTD florists have on their symbol a picture of the god Hermes. To understand many of today's advertisements one must make a correlation between the advertisement and mythology. Therefore, to understand the advertisement, one needs to understand the characteristics of the Greek god. Hermes was the messenger god; and his qualities as a messenger were ones of speed and gracefulness. FTD florists are making the comparison with Hermes (Mercury is his Roman name) that their flowers will be delivered with all possible quickness and agility.

IV-B, 10; IV-F, 06; V-E, 02, 03, 05

10. A. To demonstrate that a writer has a definite purpose in mind when s/he writes, discuss the reasons for persuasive discourse: The Founding Fathers of our nation's government used propaganda as a means to stir the populous of the colonies to action against the Mother Country. Their purpose was to state reasons for separation and independence. Therefore, they argued against England.

Students should read Thomas Paine's "Common Sense" to see the author's purpose and method of execution.

B. To specify the argumentative type of writing, focus on the characteristics of good examples.

Example:

Reasoning: Argument might contain a deductive method to convince. It might use inductive reasoning to convince. (Discuss the syllogism as a means of reasoning.)

Appeals: The writer of argument can appeal to the emotions to persuade. The writer of argument can also appeal to ethics to persuade.

Logic: The argumentative writer must be logical in his/her presentation.

C. Have students read good examples of the argument form; discuss the nature of the argument and the means used to achieve the end.

Example: "Suburbia: Of Thee I Sing" by Phyllis McGinley
"Suburbia Reconsidered: Diversity and the Creative Life" by Dorothy Lee
"The Star of the Magi" by Arthur C. Clarke

Continued . . .

D. After reading examples of the means of development, students should take isolated samples and discuss specifically the author's intention and devices of execution.

Example:

> An arsenic-contaminated environment affects not only man but animals as well. A report of great interest came from Germany in 1936. In the area about Freiberg, Saxony, smelters for silver and lead poured arsenic fumes into the air, to drift out over the surrounding countryside and settle down upon the vegetation. According to Dr. Hueper, horses, cows, goats, and pigs, which of course fed on this vegetation, showed loss of hair and thickening of the skin. Deer inhabiting nearby forests sometimes had abnormal pigment spots and precancerous warts. One had a definitely cancerous lesion. Both domestic and wild animals were affected by "arsenical enteritis, gastric ulcers, and cirrhosis of the liver." Sheep kept near the smelters developed cancers of the nasal sinus; at their death arsenic was found in the brain, liver, and tumors. In the area there was also "an extraordinary mortality among insects, especially bees. After rainfalls which washed the arsenical dust from the leaves and carried it along into the water of brooks and pools, a great many fish died."
>
> Rachel L. Carson
> SILENT SPRING

Answer the questions about the passage:

a. What does the first sentence tell the reader about the flow of the writer's thought?
b. What was the cause of the arsenic-contaminated environment?
c. What was the cause of the death of fish?
d. Did the writer employ sufficient detail to argue against the use of contaminating material in the air?
e. What kind of appeal does the writer employ to convince?

E. After students have done the exerises analyzing the methods of argument, assign written compositions to be developed by argument.

Examples:

a. "Is advertising a plot?"
b. Film versus stage
c. Billboards and the highways
d. "There is a demand today for men who can make wrong appear to be right"--Terence
e. "Mass education is the keystone of democracy."
f. Censorship: public or private?
g. Conformity as an expression of insecurity
h. The status symbol as a motivator to success
i. Little League Baseball (or the activities of 4-H clubs, Boy Scouts, Girl Scouts, etc.) as molder of character
j. Create the draft?
k. High school needs more practical courses

Grade students' work and assign separate grades for mechanics and for execution of purpose. Return each paper before assigning a new task so that students may profit from seeing the strengths and weaknesses in their writing.

On at least one assignment, have students evaluate one another's work. Discuss the results, paying particular attention to any fallacies of reasoning that appear in the work.

IV. COMPREHENSION
C. Reads for main idea and supporting detail.

IV-C, 04; IV-F, 06

1. High School students still need supervised reading sessions as the difficulty of assigned material increases. One way to ensure that students read carefully is to allow class time for reading and for writing about what has been read.

   Assign Patrick Henry's "Speech in the Virginia Convention." Direct the class to read slowly and carefully and to stop at the end of each paragraph to compose one complete sentence stating the controlling idea of that paragraph. As a start, you might want to read the first paragraph aloud and have students volunteer sentences stating the main idea.

   Example: Paragraph 1. It is important that I express my opinion even if it offends some people.

   When most students have composed the five sentences, open the discussion of main ideas. When the class agrees on a statement, write the statement on the board. The final outline might look like this.

   Paragraph 2: We must face the painful truth.
   Paragraph 3: The British are preparing for war.
   Paragraph 4: We, the American colonists, are not too weak to resist.
   Paragraph 5: Why do we stand idle when the war has actually begun?

   Note the details Henry uses to elaborate on each main idea. Discuss the choice of emotional words used to move the Convention to action.

   The careful reading and one sentence statement of main ideas can be repeated as a second assignment for grading. A good choice would be E.G. White's essay, "Freedom, July 1940" (American Literature. Ginn and Company, p. 482). In a subsequent discussion students could compare the content, purpose, and style with Patrick Henry's speech.

IV-C, 04

2. Have students read each paragraph below and find a good topic sentence for each one from the following list. Write the number of the topic sentence beside the paragraph.

___ The leaves and stems of plants move, but many plants are anchored to one place by their roots. Most animals, on the other hand, can move from place to place.

___ Animals respond more quickly and more strongly than plants. Many animals receive stimuli (things that stir into action) through the senses of sight, hearing, smell, taste, and touch. A hawk a mile in the air can see a field mouse. From several hundred yards aways a tiger can smell a bear that had passed many hours before.

___ Plants grow throughout their lives. Animals grow to a certain size and then stop growing. However, when full grown, the bodies of animals continue to replace worn-out cells and repair injured ones.

1. Both plants and animals must have food to survive.
2. Both plants and animals grow.
3. All living things can move themselves.
4. Both plants and animals respond to stimuli.

IV-C, 04

3. Cut out a feature story from newspapers, one for each student in the class. On a separate sheet, compile a list of the headlines for all stories; number them. Distribute the various stories to the class along with a copy of the list of headlines for each student. When students finish reading their articles, have them select the appropriate headline and write its number on the story. Exchange stories, so that each student reads several; discuss. Ask students to select one of the stories they have read and to compose another headline that would be fitting. Read these aloud in class.

IV-C, 04

4. Select interesting passages of narrative, expository, persuasive, and descriptive prose from magazines of interest to teenagers--Seventeen, Cycle, Sports Illustrated, etc. Tape record the selected passages (or have the students do the taping). Allow each student to play his/her passage to the class. Ask specific questions about the main idea or details of the passage.

   Variation: The school system may wish to purchase listening skills programs (e.g., Listen and Think by Educational Development Labs).

   Collect additional passages of narrative, descriptive, persuasive, and expository prose in magazines or in literature texts. Require students to read each passage and summarize the main idea. If students cannot find the main idea, help them to identify the textual clues to main ideas.

   Students may then write a summary of selected passages, keeping in mind the construction of a paragraph. (See Christensen, Notes Toward a New Rhetoric, for models.) Allow students to write a rough draft and revise it. Have them share their paragraphs orally and direct questions to the class to comprehend the main ideas.

IV-C, 05, 03; V-B, 10

5. Give instruction to the class for performing some routine class activity. Be sure to include many unnecessary details. Follow up with a discussion about what needed to be known and what was merely added detail. Discuss the general purpose of details, emphasizing the role of details in literature, perhaps citing a paragraph from Poe. Have students cite specific details from selections in literature or social studies books.

   Follow up by having students write a short paragraph describing an object of their choice. Ask them to exchange papers and circle the details that develop the idea.

IV-C, 06

6. Give instructions to your class on a simple classroom procedure, adding many irrelevant details. Note students' confusion and follow up with a discussion (e.g., What made the instructions confusing? What was relevant to the task?). Have a student repeat the directions, stripping them of irrelevant details.

   After completing the oral activity, show students examples of paragraphs that have only relevant details. Examine each sentence to give students the opportunity to see why the sentences are relevant. Then show students examples of paragraphs containing irrelevant sentences. Have students compare and discuss the differences.

IV-C, 06; V-B, 06

7. Give students sets of information (i.e., lists of phrases) that can be put into sentences. The sentences can then be organized to form a paragraph. Each of the following sets contains one piece of data that might make the paragraph lose its unity. Have students identify the irrelevant piece of data.

   Example:

   A. For a paragraph that gives advice on going for a job interview, discuss:
      1. Dressing appropriately
      2. Speaking clearly
      3. Being on time for an appointment
      4. Working conditions in other countries

   B. For a paragraph on choosing a college, discuss:
      1. Cost of tuition, room, etc.
      2. The rise of tuition costs betwen 1950 and 1970
      3. Distance from home
      4. Course offerings in field of interest

IV-C, 06; V-B, 06

8. Have the student select a subject to describe. Before beginning to write the student should make a list of the details s/he plans to use and should not begin until s/he has closely examined each detail to be sure it contributes to the impression s/he intends to create. After writing the paragraph, students exchange papers for peer-checking for unity of details.

IV. COMPREHENSION
D. Draws conclusions and inferences.

IV-D, 02, 08

1. Select a short story or poem in the literature text that provides more opportunity to draw conclusions from inferences. For example, ask the class to read the first three paragraphs of "The Torn Invitation" by Norman Katkov and, from the information given, draw conclusions about the kind of boy Harry is and about the kind of neighborhood in which he lives.

   Practice predicting outcomes by stopping the reading at the point where Frankie tries to get Harry to go to the movie. Ask the class, "What will happen now?" "Will Harry's mother go to the open house?" "Will you hate Harry or feel sorry for him by the end of the story?" (These techniques also can be applied to the short stories in the current student text.)

   Some suggested works to use for drawing inferences:

   "The Interlopers" in Exploring Life Through Literature (Scott, Foresman)
   "Macbeth"
   Edgar Allan Poe stories

IV-D, 04, 02, 08

2. Help students to understand how much information they acquire from inferences. Begin with a series of pictures. Use the literature book or draw from a picture file. Ask students questions such as:

   a. When did this happen (period in history)?
   b. Where did it happen?
   c. What will happen next?
   d. What is the mood depicted? (happy, sad, threatening)
   e. What can you guess about the characters?

IV-D, 04, 08

3. Present a series of short descriptions and a list of characters that might be described.

Example: Read the sentence and decide whom it is about. Choose your answer from the list below and write it on the line.

sportsman	cowboys	Pilgrims	farmers
potter	hunter	Eskimo	explorers

He waited and waited for the animal to come. Even though he was afraid he held his arrows in his hand. _____hunter_____

He slept warmly even though the wind was cold. His sealskin covers kept out the cold. _____Eskimo_____

They waited and waited for the sap to run. At last the weather changed and the pails began to fill. _____farmers_____

They rode all day long and finally stopped. The horses were tired and the men were thirsty and hungry. _____cowboy_____

Answers may vary. Discussion should result as students support their answers.

IV-D, 06; V-D, 12

4. Give students simple examples of cause-to-effect order in sentences.

Examples:

a. Because Susan is pretty and friendly, she has many dates.
b. As a result of his having an A average, John is often invited to join study groups.

Have one student orally give a cause (beginning with such words as "Because," "As a result of," "When," "Following," etc.) and have another student complete the sentence, giving the effect. Continue this until the class fully grasps the concept of cause-to-effect order.

Continued . . .

Next, give the students two or three examples of paragraphs written in cause-to-effect order.

Example: My brother Fred is a superior swimmer. He has won three Southern AAU swimming titles in freestyle races. Fred was also the best freestyle swimmer in the Southeastern Conference. He was thrilled last week to receive an invitation to try out for the U.S. Olympic Swimming Team.

Discuss the development of this paragraph and others that you might present as examples. Have students write similar cause-to-effect paragraphs of at least four sentences, stating the cause in the topic sentence. Read the paragraphs aloud in class, asking students to identify the cause and the effect in each.

IV-D, 06, 08; V-D, 12

5. A. Begin the discussion of cause and effect relationships by conducting in class any simple experiment (e.g., blowing out a lighted candle). Repeat the experiment to illustrate the idea that the effect can be predicted with certainty. The students learn to recognize a cause and effect relationship on a very basic level.

B. Broaden the concept of a cause-effect relationship by presenting students with a topic for oral class discussion; for example, the causes of the American Civil War, the causes of the French Revolution, or even some very contemporary local incident. Emphasize the uncontrollable aspects of cause-effect relationships in the areas of people and events to illustrate that in some situations an effect can not be predicted with certainty.

C. Have students read selected examples of writing which uses the cause and effect relationship. Good examples can be found in The Writer's Handbook, John Karls, Ronald Szymanski, Laidlaw Brothers, Publishers.

Continued . . .

D. Have students select a topic such as environmental impact, nuclear build-up, or abolishing the 55 mph law. Direct students to gather facts and predict a probable result or effect. Then they should write a composition, choosing to place major emphasis on either the cause or the effect.

E. Explain to students that by omitting words and phrases such as <u>because</u>, <u>as a result</u>, and <u>therefore</u> the relationship between cause and effect is left unstated. The reader must infer the relationship.

Example: James lost his chemistry notebook yesterday.
Today he did poorly on a chemistry test.

IV-D, 06; V-D, 12, 17, 18

6. Have students illustrate their understanding of cause-effect relationships by writing an essay on topics such as "Puritanism as an Outgrowth of Humanism in the Elizabethan Age," "The Effects of the French Revolution on (selected) British Writers." This activity can be done as an essay test question, a formal essay, or a research paper.

IV. COMPREHENSION
E. Analyzes material read.

IV-E, 02

1. Read some poems from Spoon River Anthology which is about individuals and their lives. Discuss the personalities of the people in the poems.

IV-E, 02, 05

2. Explain that mood is related to the *feeling* one has after reading a story or poem. Then read a short story aloud (e.g., "A Christmas Story" by Truman Capote). Hand out a checklist with these directions:

   a. Circle the way you feel about what happened in the story:
   happy sad satisfied upset angry amused
   other: _____

   b. How do you feel about the main character?
   like dislike hate love neutral sympathetic
   other: _____

   When the students have made their choices, ask them to mention details of the story that influenced their feeling.

IV-E, 02, 05; V-B, 13, 09

3. Use sounds to portray moods:
   a. Ask several students to walk across the room in different ways. Ask the class to close their eyes as they listen to the sound of each person walking. Have them describe the feeling they had listening to each walker, or what they thought the walker was feeling. Compare and contrast the results, stressing clues that revealed the walker's mood.
   b. Repeat with other stimuli (e.g., knock on the door, musical selections).
   c. Students might also write their descriptions, perhaps contrasting the moods inferred from the different examples of a given stimulus.

   Suggested literary selections for use with this activity (from Nova, the Signal Series by Scott, Foresman and Company): "The Phone Call," "The Lonesome Place," "Sorry, Wrong Number." "Fall of the House of Usher" could also be used effectively.

IV-E, 03, 04

4. A. Have students select a novel to read (e.g., Silas Marner, Bridge of San Luis Rey, To Kill a Mockingbird, Frankenstein). After students complete their reading assignments, ask each to choose one aspect on which to report (plot, theme, setting, or characterization).

   B. Have students discuss the selected element in a brief paragraph. Then ask them to list from six to twenty items that could be used to illustrate pictorially this aspect of the novel.

   C. Have students search through magazines for illustrations of the items which, when coordinated with other items, will present an effective interpretation of the element of the novel they have chosen.

   D. Have students create a collage which interprets the novel's plot, theme, setting, or characterization.

IV-E, 03, 04

5. Collect a number of short stories that are appropriate for students' grade level. Some of the high interest-low readability materials with short stories would be excellent. The selected stories should have a strong emphasis on plot. (See Scholastic Action Kit, Amsco Stories That Live, or McDougal, Little Building Reading Skills.)

   Duplicate copies of a story and distribute for the class to read. Ask half the class to determine when the author stops presenting the problem. Ask the other half to determine when the author begins presenting the solution. Have the two groups compare their results.

   Explain that students have determined the climax of the short story, since the climax generally occurs when the author stops presenting the problem and begins presenting the solution. Repeat the activity several times.

IV-E, 03, 04

6. Apply the concept of plot and climax to a selection from a literature text. "The Celebrated Jumping Frog of Calaveras Country," "The Most Dangerous Game," and "The Apprentice" are good choices.

IV-E, 03, 04

7. Write the word "conflict" on the board; discuss its meaning. Explain that basic conflict is an element of the short story. Prepare a transparency with the following examples of conflict:
   a. Man against man: Two men are fighting to win the love of the same woman.
   b. Man against nature: A woman has to fight her way through a storm to rescue her hiking companion who has fallen down a cliff and is unconscious.
   c. Man against himself: A student who wants an A on a math test finds a copy of the test beforehand. Does he read it and assure himself of the A, or does he turn it in to the teacher?

   Ask for other examples of the three basic conflicts.
   --a football team against a football team (a)
   --whalers harpooning a whale (b)
   --a student against all the beliefs of her classmates (c)
   --a man with only one match fighting to survive in a snowstorm (b)

IV-E, 03, 04

8. Develop the concept of conflict through discussion. Examples:

   Your alarm clock goes off in the morning. Should you get up?
   You see a classmate cheating on an exam. Should you report him/her or not?
   You know that stealing is wrong, but if you do not steal a little food from the food stand, you will starve to death.
   The spaceman must disentangle himself from the clutches of a mile-high space monster.
   An ant has found the largest bread crumb he has ever seen. Should he struggle to bring it in himself, or should he get help and lose some of the glory for the find?

IV-E, 03, 04

9. Collect comic strips and number them. Have students read these to determine the basic conflict. Each student will record his/her answer in a complete sentence, numbering the sentence to correspond with the number on the comic strip. Have students exchange as they finish. Allow class time to discuss the sentences.

IV-E, 07

10. Setting to Situation: Read a short selection or story to students. Have a discussion, centering on the question, "What if . . . ."

    Example: "What if the Eskimo were suddenly put in New York City?" How would the story change? What if we changed the story from today to 1700? How would the story change? What if we changed the giant to a small boy? How would the story change? Speculate about changes that could occur.

IV-E, 07

11. Plot Details: Read a selection to the group. Have students brainstorm all the questions they can think of about things the author did not tell. Choose one of the questions and write the answer. Decide with the class whether the inclusion of this extra information would improve the story. Why or why not?

IV-E, 07; V-C, 07

12. Point-of-view: Read a selection. Think about what would happen if an element of the story were changed (characters, time or place, point-of-view). For example, rewrite Three Little Pigs from the Wolf's point-of-view. Write a group story. Let each student contribute a sentence.

IV-E, 07

13. Characterization: Read a selection. Have students write words to describe some character in the story. Was the character generous or selfish, gentle or cruel? When several accurate words have been selected, ask students to reread the story and decide how the author lets us know this about the character. Students should read the relevant passages aloud when they locate them.

IV-E, 07, 02; V-B, 09

14. Explain the meanings of the words comparison and contrast. Have students orally compare and contrast two related yet different things they have observed or provide appropriate stimuli. On one side of the chalkboard, make a list of the similarities; on the other side, list the differences.

    After reading a selection such as a story, play, or novel, have students select two characters, situations, or conflicts and make two lists--one of the similarities, one of the differences. For example, students might compare and contrast Dunstan and Godfrey in Silas Marner or compare and contrast the Silas Marner of Raveloe and Silas Marner of Lantern Yard.

    After students outline the similarities and differences, have them write three paragraphs. The first will discuss the similarities; the second, the differences; the third, both the similarities and differences. The third paragraph offers the opportunity to reinforce use of complex sentences.

    Provide additional topics or topic sentences appropriate for paragraphs which use comparison and/or contrast as a means of development.

    Examples:
    a. Death is like sleep.
    b. Two of my friends are very much alike.
    c. Girl talk differs from boy talk.
    d. This English class differs from last year's.

IV-E, 09

15. Begin the discussion on analogies by defining the term and explaining a few simple examples. Examples:

    a. A lamb is to a ewe as a _____ is to a bear. (a cub)

    b. Quiet is to noise as _____ is to _____.
    a. darkness: night
    *b. darkness: light
    c. sun: day

    c. Alpha is to Omega as A is to _____. (Z)

Continued . . .

Help students see how an analogy forces one to see a relationship between two objects repeated between another two objects. Through the comparison of objects, one can obtain a clearer meaning of a word or an expression. Have students practice defining words with the following examples:

a. A hen is to a rooster as a ewe is to a (ram).

b. An artist is to a canvas as a writer is to (paper).

c. A maple tree is to leaves as a pine tree is to (needles).

d. Gravy is to meat as (dressing) is to salad.

e. Ford is to automobiles as (RCA, etc.) is to television sets.

f. Knew is to new as real is to (reel).

Have students create their own analogies by completing the following. There are no right answers.

a. Love is to hate as _____.
b. Loyalty is to friendship as _____.
c. A stage is to an actor as _____.
d. Life is to death as _____.
e. Pessimism is to failure as _____.
f. A poem is to a novel as a _____.

IV-E, 09

16. An analogy is a way of making comparisons. To prepare students for word analogies in which one pair of words shows the same relationship as another pair of words, give students picture cards showing a pair of objects that are related in some way. Have students tell how the objects are related.

    Example: Hat/Head (you wear a hat on your head)
    Lead/Pencil (you write with lead in the pencil)

    As a follow-up, have students match picture pairs to complete the analogies. For example, "hat/head" would match with "shoe/foot." "Bat/Ball" could match with "ink/pen."

    Before students attempt to complete word analogy pairs presented alone, be sure that they understand how to determine the relationships between elements. Have them practice verbalizing relationships.

    Example: You wear a glove on your hand.
    You wear a hat on you _____
    So, glove is to hand as hat is to _____

IV-E, 09

17. Present the following explanation and word list on ditto or on the board. (The correct answers are italicized for the teacher's convenience.)

    Many words are related to one another in some way. Hot and cold are related; they are opposites. Toe and foot are related because a toe is part of the foot. Below are some sentences which contain related words. Think about how the first two underlined words are related. Then, from the list at the right, choose a word which is related to the third underlined word, and circle it.

    Example:

    Fish is to water
    as bird is to *air* desk house

    Eleven is to twelve
    as two is to one *three* ten

Cook is to spoon as carpenter is to	engine	*saw*	horse
Merchant is to selling as doctor is to	steering	*healing*	doubting
Clarinet is to orchestra as pupil is to	chalk	rodeo	*school*
Ankle is to leg as wrist is to	float	shoulder	*arm*
Rug is to floor as frosting is to	*cake*	cafe	corner
Trumpet is to clarinet as shotgun to	*rifle*	attic	weather
Bean is to vegetable as doll is to	pottery	truck	*toy*
Wickedness is to goodness as large is to	*small*	balance	donkey
Pencil is to writer as brush is to	ancestor	official	*artist*
Wood is to forest as iron is to	*mine*	sea	troop
Gasoline is to engine as food is to	sound	banner	*animal*
Crust is to pie as cover is to	power	*book*	trouble
Pier is to ship as stable is to	*horse*	bird	mange

Hat is to turban as shoe is to	*moccasin*	franc	tank
Calf is to cow as lamb is to	*sheep*	steer	bandit
Miserable is to sad as precious is to	*dear*	dome	shape
Ice cream is to dessert as lamb chop is to	prairie	*meat*	salad
Robin is to bird as halibut is to	linen	*fish*	harbor

Note: This activity is designed as an exercise in logical thinking. It can be made more difficult by eliminating the multiple-choice format. Example: _____ is to earth as spiritual is to physical. (Answer: Heaven)

Source: Sheldon, William D., ed. Arrivals and Departures. Dallas: Allyn and Bacon, Inc., 1964.

IV-E, 09; V-D, 16

18. Have students read the poem "Fueled" by Marcie Han.

"Fueled"

Fueled
by a million
man-made
wings of fire --
the rocket tore a tunnel
through the sky --
and everybody cheered.
Fueled
only by a thought from God --
the seedling
urged its way
through the thicknesses of black --
and as it pierced
the heavy ceiling of the soil--
and launched itself
up into outer space --
no
one
even
clapped.

Point out that this poem contains a literary analogy (extended metaphor) comparing a rocket to a seedling. Ask them to explain how the rocket and the seedling are alike and how they differ. What is man's reaction to each? What is the author's attitude? After class discussion assign an expository paragraph discussing the analogy.

Source: Levy, Wilbert J. Poems: American Themes.
New York: Amsco School Publication, Inc., 1979

IV-E, 09

19. Have students find examples of literal and figurative analogies in speeches made by famous people and in speeches made by characters in famous plays.

Suggested Materials: How to Study for SAT (Baron)
Wordpak
Vocabulary for College Bound Students
Junior English Review Exercise

IV-E, 09

20. Present the following explanation and word list. Have students generate examples of word pairs to fit each category.

Many words are related to one another in some way. Some relationships that appear frequently are the following:

word : synonym	raw material : product
word : antonym	individual : group
whole : part	noun : adjective
cause : effect	single : plural
object : purpose	male : female

IV-E, 09

21. Give students the following directions: In the following list, circle the letter corresponding to the pair of words whose relationship most closely parallels the relationship between the first two words:

1. Mick Jagger : Rolling Stones: :
   A. Romeo : Juliet B. Barry Gibb : Bee Gees
   B. Muppets : Miss Piggy D. pencil : pen

2. like : love: :
   A. warm : hot B. hot : cold
   C. in : out D. red : blue

3. scissors : cut: :
   A. pocket : shirt B. pot : pan
   B. in : out D. car : drive

4. cotton : shirt: :
   A. ink : pen B. leather : shoes
   C. wool : sheep D. shoes : socks

5. ox : oxen : :
A. mother : baby
B. duck : ducks
C. mice : mouse
D. caterpillar : butterfly

6. pages : book : :
A. flowers : bouquet
B. blankets : pillow
C. socks : shoes
D. rain : wind

7. dribble : basketball : :
A. hit : bunt
B. catch : throw
C. baseball : home run
D. pass : football

8. Superman : Lois Lane : :
A. Superman : Jimmy
B. Robin : Batman
C. Mork : Mindy
D. Laverne : Shirley

9. odd : even : :
A. door : window
B. joy : sorrow
C. knife : fork
D. cool : chilly

10. gold medal : Olympics : :
A. Emmy : Oscar
B. movie : star
C. sport : athlete
D. Oscar : Academy Awards

Have students support their choices by telling what relationship is expressed.

IV-E, 09

22. Additional practice may be provided in the following form. Directions: Complete the following analogies by selecting a word from the WORD BOX. There are more words in the WORD BOX than you will need. Write the one that fits best.

a. Example is to illustration as <u>design</u> is to _____.
b. Wink is to gesture as <u>airport</u> is to _____.
c. Parson is to congregation as <u>conductor</u> is to _____.
d. Increase is to diminish as <u>affirm</u> is to _____.
e. Cure is to medicine as <u>transport</u> is to _____.
f. Whir is to propeller as <u>oscillate</u> is to _____.
g. Apparatus is to scientist as <u>publication</u> is to _____.
h. Groomed is to disheveled as <u>eager</u> is to _____.
i. Hamper is to hinder as <u>smother</u> is to _____.
j. Flushed is to florid as <u>sheer</u> is to _____.

See next page . . .

WORD BOX

remote	reluctant	editor	transparent
pendulum	terminal	patterns	noise
orchestra	stifle	contradict	carry
agree			

IV-E, 10

23. Explain to students the characteristics of a theme statement. It must: (a) be a complete sentence, (b) deal with a human condition, and (c) be a universal idea. Explain that arriving at a statement of theme involves several steps.

    First, read the story or selection, understanding the stages of development.

    Second, look for a pattern--repeated actions, words, ideas, events, etc.

    Third, look for a relationship among the selection's title, outcome, and repetitions.

    Fourth, determine what human condition the author is describing and what points the author is making about the human condition.

    Fifth, determine the author's attitude.

    Finally, put these elements together and state them in one sentence.

    To fully understand theme, students must constantly attend to mood and tone and the dependence of both on the situation, setting, diction, images, symbols, dialogue, and sentence structure and length.

Assign the poem "Reluctance" and the story "A Rose for Emily." Lead students through a discussion of the steps used to determine a theme; then, have them write the universal theme in a single sentence. During the discussion, students should take notes on the specific steps to follow and pay attention to the selection's mood and tone.

IV-E, 10

24. Ask students to view a television show on a specific night (or over several nights). Have students identify the theme of the show; then discuss.

IV-E, 10

25. Ask students to read "America, the Beautiful" as a poem. Remind them to use punctuation marks to help determine meaning. Entertain a discussion on students' ideas about the theme.

"America, The Beautiful"

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties
Above the fruited plain!

America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
And liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!
America! America!
May God thy gold refine,
Till all success be nobleness
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

IV. COMPREHENSION
F. Evaluates material read.

IV-F, 01

1. Toward the end of a poetry unit, have the student select a poem or quotation from a poem that has much personal meaning--one that states an idea about what s/he feels very deeply. Have students write about their own experiences to illustrate the ideas expressed. Examples:

    a. "Home is the place where, when you have to go there, they have to take you in" (Robert Frost).
    b. "This above all: to thine own self be true, and it must follow, as the night the day, Thou canst not then be false to any man" (William Shakespeare, Polonius' advice to Laertes).

IV-F, 01

2. Have students read an essay or a short story with which they should be able to identify. Discuss the ideas expressed in the writing or the experiences of the characters. Have students write about similar ideas or experiences of their own. Short stories that would be suitable include "The Scarlet Ibis" by James Hurst and "An Underground Episode" by Edmund Ware. William Allen White's biographical essay "Mary White" might also be used.

IV-F, 05

3. Present the following sentences and have students label them as opinion or factual sentences.

    a. Yesterday a car wreck occurred on Highway 6 about three miles south of the city limits.
    b. That is the best teacher in the world.
    c. Don't take that history course; it's dull.
    d. Termites have damaged the floor joist in that house.
    e. There is a six-foot fence around that house.
    f. Their house looks like a prison.
    g. In 1974 Texas had a population of 12,017,000.

IV-F, 05

4. Explain that statements of fact can be checked by evidence attesting to their existence in the past or present and are capable of being verified. They are impersonal.

   Emphasize that statements of opinion are one's own personal reactions to facts--reactions that may be sentiments, judgments, inferences, or even superstitions. An opinion is a point of view.

   Give students an opportunity to demonstrate their understanding with the following exercise taken from Where the Red Fern Grows by Wilson Rawls. Write Fact or Opinion after each sentence.

   a. I believe the legend of the sacred red fern.
   b. Little Ann started whining and begging for help.
   c. Fifty dollars was a fortune to me.
   d. With my three little traps, I set out to trap Mister Ringtail.
   e. "You're crazy, absolutely crazy. Why it'll take a month to cut that tree down," said my sister.

IV-F, 05; V-E, 02

5. Using these opinions from Wilson Rawl's Summer of the Monkeys, have students write either a defense or a denial in one persuasive paragraph.

   a. A man can do anything if he puts his mind to it.

   b. Grandfathers have an understanding of the kinds of things that boys like to do.

   c. A man can find an answer to any problem by going to the library.

IV-F, 05, 09; V-E, 03

6. Collect editorials from local newspapers and distribute them to the class. Ask students to:

    a. Read the article carefully.

    b. After reading, underline in one color all parts of the editorial that are fact and in another color all parts that are opinion.

    c. Check for any propaganda techniques that have been studied and list them.

    d. Discuss with the class the purpose of each editorial and the fact and opinion portions of it.

    After this assignment has been repeated several times and the skills have been mastered, students should write an original editorial using both fact and opinion. Then have students read one another's papers critically just as they did those from the newspaper.

IV-F, 05

7. After students understand the difference between fact and opinion in individual sentences, expose them to selections. Read aloud two newspaper or magazine articles--one based on opinion and one on fact. Good sources are "Letter to the Editor" and "My Turn" from Newsweek. Segments of Paul Harvey's commentaries and other newscasters' reports may also be used. Discuss the use of opinion and fact in the selections.

IV-F, 05

8. Divide students into groups. Give each group an article based on facts, opinions, or fact and opinion. Have students check the source from which the article was taken and the background and credentials of the author. This research should help students to form judgments about the contents of the article and its author.

IV-F, 06

9. Define the author's purpose and support with examples. Distribute copies of a newspaper editorial and ask students to identify the purpose of the editorial (to praise, to criticize, to persuade, to inform, to entertain, etc.).

IV-F, 06, 07

10. Have students read two selections and compare and contrast the purposes and effectiveness of the author(s) in achieving the purpose. Stories which could be used include "Ransom of Red Chief," and "Flowers for Algernon." You might also discuss theme as a supplementary activity.

IV-F, 06; V-D, 07

11. Assign the writing of a multiparagraph composition which names and discusses the author's purpose in writing the story and the effectiveness of the author in achieving his purpose. Examples of literary selections which could be used are: Joy in the Morning, Bless the Beasts and the Children, The Pearl, The Old Man and the Sea, "There will Come Soft Rains," "Grains of Paradise," and "The Rocking Horse Winner."

IV-F, 09; V-E, 02

12. Define propaganda and give examples of the various propaganda techniques.

Examples:

a. Bandwagon (Join the crowd)
b. Repetition (If you hear it enough, you will believe it's true)
c. Transfer (Pretty girls sell cars, vodka, and shaving lotion)
d. Testimonial (Champions eat Wheaties)
e. Exigency (Hurry! Hurry! Only 15,000 left)
f. "Free" or "Bargain" (Electric toenail clipper free with $50.00 purchase)
g. Glittering Generality (The best darned burger in the whole wide world) (Vote for the man who stands up for America)
h. Innuendo (How can you expect kids to learn to read if they spend all their time going to choir practice and art class?)
i. Snob or "jes plain folks" (Depends on what you are selling and to whom)
j. Name calling (Stops the thinking processes and turns on emotions)

Continued . . .

Involve students in the following activities:

a. Use the newspaper to:
   1. Identify propaganda techniques used in advertising and political speeches or brochures.
   2. Collect editorials on one particular subject. Compare for:
      a. Propaganda techniques
      b. Fact and opinion
      c. Word choice (denotation-connotation)
   3. Examine news stories for clichés that are slanted (racial explosion, landslide victory, whirlwind decision)
   4. Write a classified ad to:
      a. Sell a house
      b. Offer an investment opportunity
      c. Make a job offer

b. Ask students to bring ads about one subject to class. Assemble in groups to analyze the type of appeal and the effectiveness of each ad. The group can present a unified evaluation of the ads, citing strengths as well as weaknesses.

c. Show film: Propaganda Techniques--16MM Film Optical Sound, 11 minutes, Distributor: Oprind, 1950.

d. Monitor TV advertising for examples of each technique.

e. Have students make a collection of products that use various propaganda or persuasive techniques on wrappers, boxes, cans, labels, etc.

f. Ask students to keep a class propaganda diary for a week. Record all propaganda techniques used by any person in the classroom and discuss them each day.

g. Have students write their own examples of various types of propaganda. Some students may elect to use several examples of propaganda in a short speech to the class. Classmates may judge the effectiveness of the speeches. Role-playing may be useful here.

13. On the board list these twelve examples of ways advertisers appeal to their prospective customers.
    a. Eye appeal - the product looks good
    b. Special offer - buy the product and get something free
    c. Bandwagon appeal - everybody uses the product
    d. Famous people appeal - a famous person endorses the product
    e. Expert appeal - an expert endorses the product
    f. Happy family appeal - use the product to make your family happy and healthy
    g. Statistics appeal - numbers prove the product is best
    h. Ecology appeal - the product or the company is protecting the environment
    i. Economy appeal - using the product will save you money
    j. Humorous appeal - the ad is funny
    k. Something new - the product has been improved or newly invented
    l. Snob appeal - this product is only for a select group of people

Make available a collection of old newspapers and magazines. Have them skim through the ads to find at least one example of each of the twelve techniques. (Some ads may incorporate several techniques.) Call on students to show ads and to report orally on the type of customer appeal.

IV-F, 09

14. Give students the following list of propaganda techniques (a through k) and assign the following exercises.

TECHNIQUES OF PROPAGANDA:

a. Bad Names	b. Glad Names	c. Transfer	d. Card Stacking
e. Plain Folks	f. Snob Appeal	g. Testimonial	h. Bandwagon
i. Scapegoat	j. Slogan	k. Big Lie	

I. MATCHING: Match these phrases with the propaganda techniques used. Enter the appropriate letter on the line.

_____ 1. Do what "everybody" is doing; go along with the crowd.

_____ 2. Just plain untrue; obviously false

_____ 3. Be "better" than the average person; just a bit "above the common man."

_____ 4. List just the good points; omit the weak points.

_____ 5. "Happy" words; pleasant sounding terms and phrases

_____ 6. Be just a humble, everyday person.

_____ 7. Catchword; catchy phrase that sticks with you

_____ 8. Ugly, unpleasant-sounding words

_____ 9. Carry over one's admiration for one person or object to another.

_____ 10. Blame all one's troubles on just one factor.

_____ 11. One person "testifies" or states that s/he does a thing or uses a product.

II. LABELING: Match each item of propaganda with the technique used. Enter the appropriate letter from above.

_____ 12. Jimmy Davis . . . he's one of us.

_____ 13. Hallmark Cards . . . for those who care enough to send the very best

_____ 14. Every body needs milk.

_____ 15. Field Flowers . . . fragrance of springtime. A new and beautifully delicate fragrance.

_____ 16. You're being robbed! You're being duped, hoodwinked, and swindled out of your savings. Get Moneysworth Magazine.

_____ 17. Ernie Banks was a Carnation baby . . . and baby, look at him now.

_____ 18. The Republicans are to blame for the problems our nation faces today.

III. EMOTIONAL or INTELLECTUAL APPEAL: Decide whether the appeal is to your emotions (E) or to your intellect (I). Put the appropriate letter on each line.

_____ 19. Look good! Feel great! Enroll today at Exercise, Inc.

_____ 20. When it rains, it pours. Morton's Salt.

_____ 21. If that's what you say, that's what it is. Alka Seltzer.

_____ 22. Fight the "Uglies." Peeling Paint? Rust-Leaky Gutters? Rotting Weather Boards? Call L. A. S. Enterprises.

IV. BEING INFLUENCED: Cite an example of propaganda that has influenced you with a paragraph describing the ad and tell how your thinking was modified by it.

IV-F, 09; V-E, 01

15. Instruct students to develop their own product and to write answers to each of the following questions about the product.

    a. What exactly is your product?
    b. Why is it better or different from products of its type already on the market?
    c. To whom will your product appeal? Why?
    d. Where and how will your product be sold?
    e. How much will your product cost?
    f. How will your product be advertised?
    g. What will your product look like? Sketch or make a model.

    Suggest a few products to get them started.

    1. Better Baked Beans
    2. Instant Curl Shampoo
    3. Lifetime Light Bulbs

    Have students package their own product and write a commercial for it. The commercial can be presented to the class as a sixty-second ad; consider video-taping.

IV-F, 10; V-E, 03

16. Present several examples of written material containing fallacies in reasoning. Letters to the editor, editorials, advertisements, proceedings of the city council, policy jury, and school board, legislative reports, and political speeches are sources of fallacies in reasoning. Read a few examples and stimulate discussion by asking pointed questions about the fallacious reasoning.

    Discuss the most common fallacies in reasoning (see following pages). Divide students into small groups to analyze given selections containing fallacious reasoning. Have one student in each group report to the entire class orally.

    Assign exercises to be done in class or at home (see following sample exercises). Discuss and analyze the exercises in class.

    Have students write an argumentative paragraph or essay which deliberately employs one or more of the fallacies studied.

FALLACIES DUE TO ERRORS IN REASONING

Of the fallacies of reasoning there are four chief forms: hasty generalization, begging the question, non sequitur, and ignoring the question.

Hasty Generalization

In the fallacies to which inductive reasoning is liable, none is more common or more dangerous than that of hasty generalization either from insufficient or improperly-selected samples or from an undue assumption that a general law exists; hence careless observation. Such errors are especially likely to occur in generalizations about human beings and their actions. For example, travelers in a foreign country have generalized as to the quality of hotels or the character of the natives--their honesty, for instance--on patently insufficient evidence.

Begging the Question

This fallacy, by no means uncommon in the work of beginners in argumentation, occurs whenever someone, consciously or unconsciously, either:

A. makes an assumption which is the same as or results from the conclusion s/he is to prove true (arguing in a circle); or
B. asserts unqualifiedly the truth of a premise which itself needs support (fallacies of assertion)

A. <u>Arguing in a circle</u>. In the crude form of begging the question the reasoner assumes the truth of an assumption which is equivalent to conclusions or results from it, commonly called arguing in a circle.

Have students read each question below, then put a YES in front of the reply that tries to answer the question and a NO in front of the reply that goes around in circles.

(1) Why does she want to be Mayor?

<u>No</u> a) She'd love to run the city.

<u>Yes</u> b) She has a program for dealing with urban problems.

Continued . . .

(2) Why is exercise good for you?

Yes a) It tones up the muscles, heart, and lungs.

No b) Because it helps your body.

(3) Why do you think there is suppression of dissent in Russia?

Yes a) Its history, traditions, and institutions are not democratic.

No b) It is just like the situation in China or South Africa.

(4) How much money has been allocated for public education this fiscal year?

No a) Millions of dollars are set aside each year.

Yes b) Congress has appropriated $150 million for education this year.

B. Fallacies of assertion. The commonest forms of begging the question, however, are those in which a reasoner unqualifiedly asserts the truth of a premise which itself needs proof, either because it is false or merely because the reader has no reason to accept it as true and therefore rejects it as a reason for changing his/her belief. If an assumption is actually false, this falsity can usually be determined by applying the tests for witnesses or by discovering the ambiguity or error in observation which has caused the false statement. Bad evidence may take many forms. Four important varieties are:

a. Arguing from a false assumption
b. Arguing from ambiguous evidence
c. Stating without support what should be proved there
d. Unwarranted assumption of a causal relationship

a. Arguing from a false assumption. The worst form of the fallacy of asssertion is to base an argument on something not true, the fallacy of a false assumptiuon.

Each of the remarks below is followed by three assumptions. After you read each statement, circle the letter of the assumption that you think is made by the speaker.

1. People say you can earn more money with an education, but I know guys who are making more money at unskilled jobs, so why should I stay in the school?
   a. Getting a degree is too difficult.
   b. The only reason for getting an education is to earn money.
   c. Everyone should go to school.

2. I know he's guilty. Right after the burglary was discovered, he left town without giving a reason.
   a. A person is innocent until proved guilty.
   b. A criminal always returns to the scene of a crime.
   c. Innocent people don't make hasty departures.

3. Phil couldn't have been driving the hit-and-run car--why, he's gone to church every Sunday since he was a child!
   a. Good people don't hit-and-run, and Phil's goodness is shown by his church attendance.
   b. Phil was in church when the accident happened.
   c. Most churches have some form of driver training.

4. That young dropout must be hiding something. He refused to answer police questions until he spoke to his lawyer.
   a. Refusing to answer indicates guilt.
   b. Answering proves guilt.
   c. Answering doesn't prove anything.

b. <u>Arguing from ambiguous evidence.</u> Another phase of begging the question is a favorite with careless reasoners--that of broad references to evidence that under our interpretation may prove their point but that does not necessarily imply what the reasoners assume that it does.

c <u>Stating without support what should be proved true</u>. This is the simplest form of undue assumption of a premise. The reasoner provides no evidential support for a statement that is neither self-evident nor generally known; it therefore cannot be convicing, even if true, until the truth is established satisfactorily.

d. Unwarranted assumption of a causal relationship. Among the most insidious fallacies are those technically called non causa pro causa (mistaking for a cause something habitually connected with the result--perhaps by mere coincidence) and post hoc, ergo propter hoc (mistaking for a cause a usual antecedent). There is a natural tendency for the human mind to search for a cause for a known result and to assume that some cause exists. This is especially likely to be the case in inductive reasoning where many arguments rest upon at least a probable causal relationship. It often happens that a mere presence of the result in question is mistaken for a cause of it (non causa pro causa). The other very common form of unwarranted assumption is to conclude that, since two phenomena follow one another, one must be cause and the other effect (post hoc, ergo propter hoc). Many of our common superstitions rest on the fallacy that what happens after an event is probably caused by it.

Non Sequitur

In this fallacy, the difficulty lies not in the facts or premises themselves nor in the conclusion in itself, but in the illegitimate inference from one to the other: it is an inference which does not follow logically from the facts.

Example: Frogs are egg-layers.
Frogs live on land and in water.
Therefore, frogs are found all over the earth.

Correction: Frogs are egg-layers.
Frogs live both on land and in water.
Therefore, frogs are amphibians.

Ignoring the Question

A fourth kind of fallacy and one that has several subdivisions is Ignoring the Question, Ignoratio Elenchi. A writer, either intentionally or by mistake, discusses not the real but an implied or entirely disconnected question. For examples of this "skirting the issue," look to TV broadcasts such as news conference, Meet the Press, Face the Nation, or debates of political candidates.

Source: Baker, G. P., and Hintington, H.B.
Principles of Argumentation (2nd. ed.)
Boston: Ginn and Co., 1975

Reading Tactics D (Teacher's Edition)
Glenview, Ill: Scott, Foresman and Co. 1977

Stegner, W. E., Sauer, E. H. and Hoch, C. W.
Modern Composition 5.
New York: Holt, Rinehart and Winston, Inc., 1965.

IV-F, 10

17. Have students select a character from a book who displays one or more logical weaknesses and ask them to find fallacies of reasoning committed by that character.

IV. COMPREHENSION

G. Understands writing styles and devices in literature of different types.

IV-G, 01; V-H, 02

1. Have students choose a biography or autobiography to read, report orally on, and discuss in class. They may use the following list to organize this report:

    a. Why do/don't you admire the person?
    b. What are his/her faults?
    c. Write about the three most important events in his/her life.
    d. Describe his/her appearance and personality.
    e. What period of his/her life is covered in the book?
    f. Where was s/he born? Where did s/he live?

    Variation: Have students write autobiographical sketches of the person.

IV-G, 01

2. Choose several famous people in history. Have students research the lives of the people, gaining information from biographies and autobiographies. Choose students to assume the characters of the people and to talk with one another in a version of "Meeting of the Minds" or "Sixty Minutes."

IV-G, 01; V-H, 02

3. Students often know the definition of biography without recognizing its many forms or understanding the purpose of each form. Begin the discussion by reading several brief biographical sketches in the "About the Author" section of the literature book. Then read aloud an encyclopedia entry for one of the same authors. Compare orally the kinds of biographical details selected for each book.

    Now read two or three Who's Who entries. You might copy one entry on the board as a pattern for students to use in writing their own biography as if they were writing it for Who's Who.

IV-G, 01

4. Read an encyclopedia or an "About the Author" entry for Richard Wright. Assign "The Kitten" or "Hunger," autobiographical sketches by Richard Wright (Counterpoint, Scott, Foresman and Company), for class reading.

   Compare the style of this autobiography with that of fiction. How factual do you believe it to be? Has anything been added? What about the dialogue? Is it actually quoting? Would you say Wright's autobiography represents objective or subjective writing?

IV-G, 01; VI-D, 05; VI-B, 16, 17; V-H, 02

5. Ask students to select one small incident in their lives to write about. They should keep the scope narrow enough so that they can write in great detail. They should include enough dialogue to add life to the biographical incident.

   You might allow several days for completion of this assignment. Spend some class time reviewing punctuation and identation rules for writing dialogue.

IV-G, 02

6. Review the definitions of myth, fable, and legend. Emphasize that all three forms are rooted in oral tradition and usually have elements of fantasy; but that each has distinguishing characteristics.

   a. A myth attempts to explain natural phenomena, often through a story about gods and goddesses. The term "classical mythology" refers to the myths told by the ancient Greeks and Romans.

   b. A fable is a brief story with a moral, written in either prose or poetry. The characters are most often animals who speak and act like human beings.

   c. A legend has some basis in history and usually centers on a great hero who must struggle against a powerful force. Since legends were passed on orally long before they were written down, the characters became larger than life and their actions often fantastic.

   Read aloud, use a film, or assign as outside reading a brief example of a myth, a fable, and a legend.

   Examples: Mythology, Edith Hamilton
   Myths and Folk Tales Around the World, Globe Book Co.
   Aesop's Fables
   Fables for Our Time, James Thurber
   Tales, Talk and Tomfoolery, Scholastic Books.

IV-G, 02; V-D, 14

7. An activity to inspire the writing of articles/essays involves the use of photographs and pictures. Make a wall chart featuring pictures that have been collected by teachers and students. Have students select one of the pictures and write a descriptive essay, character sketch, narrative essay, satirical essay, or a philosophical/reflective essay based on these pictures.

IV-G, 02; V-D, 10, 12

8. Have students read two different types of essays.

Examples: "The Battle of the Arts" by Thoreau and Civil Disobedience by Thoreau
"Dream Children" by Charles Lamb and "Of Studies" by Francis Bacon

Discuss orally with students the similarities and differences between the two essays--purpose, tone, etc.

After students have an understanding of the elements and types and have read and discussed other selected essays, have them write an original essay. A good activity to use is entitled "Essaying the Essay."

Essaying the Essay (Scholastic Magaines, Inc.)

There are three general categories: purpose of essay, tone/literary devices of essay, and topic of essay. Each general topic has six subheadings which are listed below. Write or type each of the eighteen subheadings on a card. Then stack the cards according to the categories. Have students select at random one card from each stack and write an essay meeting the requirements of the three cards. For example, the student may use whimsical or satirical humor to entertain and delight his/her audience in an essay about fashion.

Categories and Subheading

Purpose	Tone/Literary Devices	Topics
inform/teach	extensive facts or details	hunting or a sport
entertain/delight	comparison and contrast	women's rights
argue/dispute	exaggeration for effect	a book or movie
evaluate/criticize	implication or understatement	a politician
describe/portray	beautiful or witty language	fashion
reflect/contemplate	whimsical or satirical humor	rules & regulations

IV-G, 03

9 Have students listen to a recording of a poem (e.g., poems written by Carl Sandburg, Robert Frost, and Edgar Allan Poe). Discuss the various pauses, the tempo, the volume, the rhythm, and the diction.

Divide the class into various groups; assign each group a poem for choral reading. Some examples are "Song of Myself" by Whitman, "The Creation" by James Weldon Johnson, "General William Booth Enters into Heaven" by Vachel Lindsay, "Bells" by Poe, "In Just--Spring" by e. e. cummings. "War is Kind" by Stephen Crane, and Greek poems with a chorus may also be used. After the readings, have each group discuss the meaning of the poem and its structure. Also discuss, imagery, tone, and mood in the poems.

Popular or familiar songs may also be used. Have students bring to class favorite songs that have refrains. As the records are played, have the students join in the refrains.

IV-G, 04; V-D, 16

10. Read aloud "The Road Not Taken" by Robert Frost. Ask students to write a paraphrase of the poem. Provide time for sharing paraphrases. Ask students to identify the poem's point of view and to explain its effect on the poem as a whole. Then discuss these additional questions:

a. Of what significance is the fork in the road?
b. What clues lead you to believe that the person is talking about something of greater significance than merely choosing a path to take on a hike?
c. What does the road symbolize?
d. What decision might the person have been remembering?
e. What are some decisions that you face on a regular basis?
f. What are some of the hardest decisions you have faced?
f. How have you reached a decision? Tell about several ways?
g. Are you always happy with your decisions after making them?

11. Introduce the different types of poetry.

a. Narrative (ballads, epics): Discuss the characteristics of ballads. Give background information on the development of the ballad. Also, discuss popular ballads. Have a student who can play an instrument perform for the class. Otherwise, present a selection of ballads by Joan Baez, Woody Guthrie, Marty Robbins, or Johnny Mathis. Have students listen to a ballad, then write its characteristics.

Next define and characterize epics. The oldest and grandest among the types of poetry, the epic is a long narrative poem about the adventures of a great, and usually legendary, hero. The mightiest warriors, the founders of races, people who have embodied the highest ideals of their nations or who have held the destiny of their peoples in their hands, men who have made fit adversaries for the gods--these are among the choice company to be met in the epic. The Greek Achilles, the Roman Aeneas, the English Beowulf, the German Siegfried, the French Charlemagne--all have inspired national epics.

b. Lyric: Present the characteristics of a lyric poem. Have students read and paraphrase the following poems and explain how each poem meets the criteria of a lyric poem. Shakespeare's "Sonnet 30," Elizabeth Barrett Browning's "Sonnet 43," and Emily Dickinson's "After Great Pain" and "If I Could See You in the Fall." As a class, discuss the emotions and thoughts each poem conveys. Discuss the role of the poet in a lyric poem: the voice of human emotion all can share, an eternal rendition of what we all experience internally.

c. Dramatic: Present the definition and characteristics of dramatic poetry. Examples you might want to read and discuss are Robert Browning's dramatic monologues, "The Laboratory," "Soliloquy of the Spanish Cloister," and "My Last Duchess," Yeats' "Easter, 1916," Eliot's "The Love Song of J. Alfred Prufrock," and Frost's "The Hired Man."

IV-B, 04; IV-E, 10

12. To help students understand emotions described in lyric poetry, assign oral presentations of short lyric poems. Choose about ten poems, very short in length, and have students work in groups of 3 or 4. Emily Dickinson's poems are excellent examples. The students' objectives are to read the poem aloud well, to explain its content, and to examine its theme.

    All students should be provided with copies of all the poems to be presented, but the discussion questions might be placed on cards, one card per group. The following may serve as an example:

DREAMS

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Langston Hughes

Choose one member of your group to read this poem aloud to the class. Then answer the following questions as a group and be prepared to present the answers to the class.

--To what kind of "dreams" is the speaker in the poem referring?
--How can life without dreams be compared to a "broken-winged bird/ That cannot fly"?
--How can life without dreams be compared to a "barren field/Frozen with snow"?
--If all our dreams were satisfied, what would we have left?
--What are some of your personal dreams?

This activity can be expanded by reading and discussing Hughes' A "Dream Deferred."

13. Preparation for study of the epic, Beowulf, in whole or in part, should include reading on the background of the Anglo-Saxons, a lecture on the history of these peoples, or a combination of these two approaches. The students should find and record in their notes the following characteristics of the Anglo-Saxons:

    a. hardy and athletic
    b. nomadic
    c. semibarbarous
    d. grim sense of Fate (Wyrd)
    e. pagan
    f. ferocious
    g. faithful
    h. earnest
    i. brave
    j. liked action and fighting and contests of physical strength
    k. a sense of fair play
    l. loyal and would not let one another down
    m. melancholic
    n. admired endurance

The qualities of an epic that are especially significant are the following:

a. The hero of an epic is a figure of heroic stature, of national or international importance, and of great historical or legendary significance.
b. The setting is vast in scope, covering great nations, the world, or the universe.
c. The action consists of deeds of great valor or requires superhuman courage.
d. Supernatural forces--gods, angels, and demons--interest themselves in the action and intervene from time to time.
e. A style of sustained elevation and grand simplicity is used.
f. The epic poet recounts the deeds of his heroes with objectivity.

IV-G, 05

14. Read a translation of Beowulf aloud. After a brief discussion of the plot, divide students into small groups. Give each group one of the following tasks:
    a. Prove that Beowulf is an epic.
    b. Prove that Beowulf reflects the Anglo-Saxon's belief in Fate and the new belief in Christ, their loyalty, and their bravery
    c. Find ten examples of alliteration.
    d. Find three examples of assonance.
    e. Find three examples of consonance.
    f. Find three instances in which the tone ceases to be objective. Suggest a reason for the inconsistency in tone

IV-G, 06; V-D, 06

15. For practice in reading aloud Shakespeare's poetry and in interpreting his lines, have each student draw a problem from a deck of Macbeth cards (the makeup of each is listed at the end of this activity).

    a. Give students approximately 15 minutes to use available reference books to solve the problem posed on the cards.

    b. Arrange students into two teams (all even-numbered cards together on one team and all odd-numbered cards on another).

    c. Alternate from one team to the other, and have each student stand and read his/her card to the class and offer a solution. If the solution is correct, the team gets a point.

    d. At the conclusion of the game, have students write an essay based on the game. A possible topic is: Analyze the effectiveness of Shakespeare's use of figurative language in Macbeth.

    e. Note: This activity can be adapted to other plays, such as Julius Caesar, The Glass Managerie, or Raisin in the Sun.

MACBETH CARDS

1. Now spurs the lated traveler space
to gain the timely inn.

What does the word lated mean?
Reread the lines with "lated traveler" becoming "traveler
_____"
Put into the blank the meaning for lated.

2. Thou canst not say I did it.

Rewrite the line as we might say it today.

3. Ride you this afternoon?

Rewrite the line as we might say it today.

4. How now, you secret, black, and midnight hags!
What is 't you do?

Find the figure of speech in the above lines, identify it for your classmates, and justify your choice.

5. Poor bird, thou'dst never fear the net nor lime,
The pitfall nor the gin.

Find the figure of speech in the above lines, identify it for your classmates, and justify your choice.

6. Approach the chamber, and destroy your sight
With a new Gorgon.

Find and explain the allusion.

7. They have tied me to a stake, I cannot fly,
But bear like I must fight the course.

Find and explain the veiled allusion.

8. Angels are bright still, though the brightest fell.

Find and explain the veiled allusion.

9. Why should I play the Roman fool and die
On mine own sword?

Find and explain the veiled allusion.

10. Had I as many sons as I have <u>hairs</u>,
I would not wish them to a fairer's death.

The underlined word is a pun. Explain.

11. I'll <u>gild</u> the faces of the grooms withal,
For it must seem their <u>guilt</u>.

The underlined words are puns. Explain.

12. Fair is foul and foul is fair

Other than alliteration, the above line is an example of what figure of speech? Explain.

13. Look like the innocent flower
But be the serpent under 't.

Identify and explain the figure of speech.

14. But screw your courage to the sticking-place,
and we'll not fail.

Explain the indirect metaphor.

15. By the clock 'tis day,
And yet the dark night strangles the traveling lamp.

Identify and explain the figure of speech in the above.

16. I am in blood
Stepped in so far that should I wade no more,
Returning were as tedious as go o'er.

Rewrite the above lines so that they read as we might say them today.

17. We might have met them beard to beard
And beat them backward home.

Identify and explain the sound device in the above lines.

18. Light thickens, and the crow
Makes flight in the rooky wood.
Wing, darksome, takes

The quotation has been slightly changed. One alliterative word has been removed and another word substituted for it. After the quotation you have been given a choice of three words. Choose one of these to restore the quotation as Shakespeare wrote it.

19. A lady's story at a winter's fire.
morn, woman's, gossip

The quotation has been slightly changed. One alliterative word has been removed and another word substituted for it. After the quotation you have been given a choice of three words. Choose one of these to restore the quotation as Shakespeare wrote it.

20. I have lived long enough. My way of life
Is fall'n into the sear, the yellow leaf.

Find out what <u>chiming</u> means and show where the chiming effect exists in the above lines.

Cards 21-41 should all contain the following: In this quotation a word that Shakespeare used is put in parentheses along with one or two others. You are to identify the word that best fits the line and give reasons to support your choice. Remember that the right word should not destroy the metaphor, remove alliteration or chime, disturb the tone or meaning, or break up the meter or the rhyme (if rhyme is involved).

21. Stand not upon the (order) of your going,
(rank)
But go at once.

22. By the pricking of my (thumbs)
(fingers)

23. But yet I'll make assurance (quite) sure
(double)

24. The Devil damn thee black, thou (sweet-faced) loon!
(cream-faced)

25. Now spurs the lated (tourist) apace.
(traveler)
To gain the timely inn.

26. And withered murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his (healthy) pace,
(stealthy)
With Tarquin's ravishing strides, toward his design
Moves like a (dream).
(ghost)

27. The night has been (stormy). Where we lay,
(unruly)
(bad)
Our chimneys were blown down

28. Nought's had, all's spent,
When our desire is got without (content)
(contentment)
Tis safer to be that which we destroy

Than by destruction dwell in (doubtful) joy
(uncertain)
(unquestionable)

29. Most sacrilegious murder hath broke ope
The Lord's anointed (temple) and stole thence
(cathedral)
The life of the building.

30. I have no spur
To prick the sides of my intent, but only
(virtuous) ambition, which o'erleaps itself
(overwhelming)
(vaulting)
And falls on the other

31. Life's but a walking shadow, a poor player
That struts and frets his hour upon the (world)
(grave)
And then is heard no more. (stage)

32. There's a husbandry in Heaven,
Their (lights) are all out.
(candles)

33. The attempt and not the (deed)
(activity)
Confounds us.

34. There's (fear) in men's smiles.
(malice)
(daggers)

35. Duncan is in the grave.
After life's (awful) fever he sleeps well.
(fitful)
(frightful)

36. Tomorrow, and tomorrow, and tomorrow,
(runs) in this petty pace from day to day.
(creeps)
(crawls)

37. The west yet glimmers with some (signs) of day
(lights)
(streaks)

38. But now I am cabined, cribbed, (confined), bound in
(limited)
(shut up)
To saucy doubts and fears

39. Now o'er the one half-world
Nature seems dead, and (pleasant) dreams abuse
(terrible)
(wicked)
The curtained sleep.

40. Fillet of a fenny snake,
In the cauldron (cook) and bake.
(boil)

41. I have lived long enough. My way of life
Is fall'n into the sear, the yellow leaf.

Rewite the above lines so that they read as we might say them today.

42. Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day,
To the last syllable of recorded time.
<u>And all our yesterdays have lighted fools</u>
<u>The way to dusty death.</u>

What do the underlined words mean?

43. Nothing in his life
Became him like the leaving it. He died
As one that had been studied in his death
To throw away the dearest thing he owned
As 'twere a careless trifle.

Explain what the above lines mean.

44. The west yet glimmers with some streaks of day.
Now spurs the lated traveler space
To gain the timely inn.

What do the above lines mean?

45. A drum, a drum!
Macbeth doth come.

Relate the sound of the second line to the subject of the first line.

46. Fleance says: "Farewell, father. God's benison go with you."
Write the stage directions implied in the above line.

47. She should have died hereafter;
There would have been a time for such a word.

Rewrite the above lines as we might say them today.

48. It (Life) is a tale
Told by an idiot, full of sound and fury
Signifying nothing.

Identify and explain the figure of speech.
*For an extra point, name the William Faulkner novel whose title is taken from the above quotation.

49. Now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Identify and explain the figure of speech in the above lines.

50. Remove from her the means of all annoyance,
And still keep eyes upon her.

These lines from Lady Macbeth's doctor to the Gentlewoman indicate concern about what?

51. As King Duncan approaches Macbeth's castle, he says:
This castle hath a pleasant seat; the air
Nimbly and sweetly recommend itself
Unto our gentle senses.

The King's words praising the castle are an example of what kind of irony? Explain.

Source: Secondary English Curriculum Guide.
Cypress-Fairbanks Independent School District, Austin, Texas, 1979

IV-G, 07

16. Discuss the term allegory, a story in which the idea is personified in order to teach or explain something. Assign the reading of "Fifty-First Dragon." Explain that this story has two levels of meaning--the obvious literal one and the deep meaning. Discuss "romance" with the class. Invite students to describe personal examples of facing a "fifty-first dragon." Ask them to explain if they had the same or more positive result as the Gawaine LeCoeur Hardy in facing a "fifty-first dragon."

IV-G, 08, 13

17. After reading the short story "The Ransom of Red Chief" by O. Henry, or another short story, identify the following figurative devices. Similar examples may be found in other selections.

simile	personification	onomatopoeia
metaphor	hyperbole	alliteration

a. There was a town as flat as a funnel cake.
b. He was a boy of ten with hair the color of the cover of a magazine that you buy at the newstand.
c. The boy put up a fight like a welter weight cinnamon bear.
d. He was a pesky redskin.
e. There were screams as women emit when they see ghosts or caterpillars.
f. I caught that boy and shook him until his freckles rattled.
g. I was up in the tree as well hidden as a tree toad waiting for the messenger.
h. One more night of this kid will send me to bed in Bedlam.
i. The ransom note spoke the message of two desperate men.
j. The rock whisked by his ear.
k. In ten minutes I shall cross the Central, Southern, and Middle Western States and be legging it trippingly for the Canadian border.
l. Old man Dorset that day demanded and dictated how the ransom should be paid.
m. Sam expected the town of Summit to rise up in arms over the dastardly kidnapping.
n. The sling whirred by his head.
o. It looked like a good thing to stage a kidnapping in the small, sleepy Southern town.

IV-G, 08; V-B, 09

18. Have students pick an inanimate object and write a short description of how it might feel if it suddenly became human, perhaps using the personal point of view.

IV-G, 08; V-F, 04

19. Have students write greeting card messages using an appropriate metaphor for a special occasion (e.g., graduation, marriage, birthday).

IV-G, 08

20. Have students write a paragraph about a personal experience using hyperbole to describe it.

IV-G, 08

21. Prepare a visual aid with the definitions of metaphor and examples.

A metaphor is similar to a simile. It is a group of words comparing unlike things. A metaphor says one thing is another.

Example: He is like a fox is a simile.

He is a fox is a metaphor.

A metaphor is a comparison, but does not use "like " or "as."

Metaphors paint pictures for the reader.

Example: "The road was a ribbon of moonlight."

Have students contribute common metaphors. Write several sentences on the board, so that all students can see the use as well as hear the sentences.

Example: She is a living doll.

IV-G, 08, 09, 17

22. Select a poem for with good, easily recognized metaphors. "The Highwayman" is an excellent choice. Read it aloud or play a recording. After listening for narrative content, students should be guided in reviewing the poem to select good examples of Noyes' use of metaphor to create visual imagery. Compare the description of the road in the first stanza to the description of that same road in the first stanza of Part Two. (You might provide a written copy of the poem for students to use in the review process.)

    Do not miss the good examples of simile and onomatopoeia.

    Examples:
    a. "his face burnt like a brand."
    b. "Clattered and clashed in the dark inn yard."
    c. "his hair like moldy hay."
    d. "Tlot-tlot"

IV-G, 08

23. Write the following sentences on the board:

    His house is so small, the flies have to walk sideways in the hallways.

    His brother is so small he can do chin-ups on the curb.

    I've told you a million times not to exaggerate.

    Have students read these aloud. Ask them to identify the figure of speech used in these more clearly or more forcefully.

    Explain that exaggeration is frequently used in both written and oral expression to say what we mean and to get our point across more clearly or more forcefully. Note that these exaggerated sentences contain examples of what is called "hyperbole."

IV-G, 08

24. Give the students a few sentence starters on the board. Allow them to complete the sentences with an exaggeration. Do this orally. Write the sentence on the board as they give it to you.

He is so thin (that light passes through him).
I am so tired (I could sleep on a clothesline).
It was so funny (I could have laughed for a week).

Repeat the above allowing students to write sentence endings individually. Some of these could be shared orally.

A few more examples:

a. His shadow was so long you could see it coming around the corner.
b. He was so crooked he had to use a hammer to straighten himself in the morning.
c. His soles are so thin he could step on a dime and tell if it was heads or tails.
d. He is so low he could crawl underneath a door with a top hat on.
e. The air was so thick you could slice it with a knife.

IV-G, 08

25. Some students would enjoy illustrating exaggerations. The best illustrations could be used for a bulletin board. This would serve as a visual reminder of the idea of hyperbole during the following activity.

Scan poems in the literature text for examples of hyperbole. "The Wonderful Crocodile," "The Strawberry Roan," and "A Red, Red Rose" furnish good examples. After locating examples of exaggeration through silent reading, read the poems aloud and discuss with the class the purpose or the effect gained by the use of hyperbole in literature.

IV-G, 08

26. Write on the board, "The wind sounds very loud as it blows around the house." Ask the students, "If the wind were a person, what would it be doing?" Give the class some more sentences to convert into personifications.

Examples:

It rained. (The skies were crying)
The waves were rough. (The sea was angry)
It was cloudy. (The sun hid its face behind a cloud)

From an appropriate passage students should then copy as many sentences with personifications as they can find. Students will underline the personification in each sentence and interpret its meaning.

IV-G, 08

27. Have each student choose an inanimate object in the room and imagine that s/he is that object. Then ask them to write paragraphs entitled, "My Life History as a _____."

IV-G, 08

28. As students begin to study literature, many new literary definitions are introduced and must be reviewed periodically. To help students distinguish between the terms, ask them to write a four-line verse about the meaning of any literary term.

The following are examples from a seventh-grade class:

Simile

I always say just what I mean.
I always compare two things.
My gunmen are the words like and as
They shoot a sentence with
great pizzaz.

Onomatopoeia

What I mean is how I sound
And you know if I'm around.
I will say just what I am.
Buzz, clank, screech, and
slam!

Personification

I am a phrase
That gives life to lifeless things,
For example, have you heard
That mountains are kings?

IV-G, 09

29. Read aloud "The Raven" by Edgar Allan Poe and "Birches" by Robert Frost. Have students discover the meaning of the poem by interpreting the figurative language used. Review simile, metaphor, personification, and symbolism.

30. Prepare a visual aid containing the following explanation of a simile.

A simile is a group of words or a written expression that compares two unlike objects or things. It is used in writing and in speech to convey an idea more imaginatively.

Example: cold as ice
runs like a deer

On that stormy winter day the hunter's feet were as cold as ice. (Develop the degree of coldness.)

The anchor man on the relay team runs like a deer. (How fast is the runner?)

Notice the connectives as and like.

Give students the following similes on the board or on a transparency. Have students give you sentences using these similes. Write the first five sentences on the board so that all the class can see the use. Students should write sentences for f-j. They could share these orally.

a. float like a boat
b. free as a breeze
c. wide as the ocean
d. wise as an owl
e. clumsy as an elephant in a china closet
f. deep as the sea
g. grumpy as a bear
h. clear as crystal
i. fit as a fiddle
j. clear as mud

Example: To the child's amazement, the cork floated like a boat.

The communication gap between the boy and his father was as wide as the ocean.

The lava from the erupting volcano flowed like a river.

IV-G, 09

31. Hand out several newspapers. The sports page and the comic strips as well as other parts of the newspaper are rich with figurative language. Have students find at least five sentences with similes. Share these orally.

As your students read daily have them look for similes. The similes could be written on a strip of paper and a bulletin board collage could be created. This should be in sentence form. The rule could be that the simile is always written in red, the rest of the sentence in blue or black.

IV-G, 09

32. Now you are ready to assign a descriptive paragraph. Select an area in the school such as the library. Use the jot system for ideas.

Quiet	Friendly
Colorful	Interesting
Bright	
Comfortable	

Help the class to develop a topic sentence.

Example: The library is a quiet, comfortable, friendly refuge.

Ask that at least one simile be used in completing the description.

IV-G, 09

33. Select a representative group of short prose and poetic writings which contain figures of speech and/or figurative devices. Sources can be textbooks, magazines, newspaper/magazine ads, and others.

Examples:
"Rip Van Winkle" by Washington Irving (synecdoche)
"The Last Leaf" by Oliver Wendell Holmes (metaphor, simile)
"The Dance" by William Carlos Williams (metonymy, synecdoche, simile, metaphor)
"Jazz Fantasia" by Card Sandburg (onomatopoeia)
"The Raven" by Edgar Allan Poe (assonance, alliteration)
"The Masque of the Red Death" by Poe (personification, alliteration, simile)
"Annabel Lee" by Poe (hyperbole)

Commercial ads:
1. "Everything's better with Blue Bonnet on it!"
2. "Fly the friendly skies of United."
3. "Let your fingers do the walking."

IV-G, 09

34. After listing, explaining, and giving examples of the various kinds of figurative language to be covered, have students read orally short selected writings or passages utilizing figurative language. Identify examples of figures of speech and figurative devices found in the selections. Direct group discussion to their implied meanings. Discuss the following:

a. Oxymoron is the blending of two contradictory terms, a phrase that seems stupid at first, then turns out to be quite sharp.
Example: "to make haste slowly"--sometimes you have to slow down in order to hurry.

Ask students to explain the oxymoron in Juliet's statement to Romeo: "Parting is such sweet sorrow," or in the line "Cold, comfortable waters" from "The Open Boat."

Continued

Have students identify and explain examples of oxymoron in Juliet's lines:

Beautiful tyrant, friend angelica!
Dove-feather'd raven, wolvish-rav'ning lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st,
A damned saint, an honorable villain!

b. Metonymy comes from the Greek word, metonymia, meaning "substitute naming." If two objects are closely associated, one may take on the attributes of the other. (Example: "The chair recognizes Mr. Grant.") It is obvious that a chair cannot recognize attributes and the chair and chairperson are used interchangeably.

IV-B, 09

35. Have students write simple examples of figurative language, sharing them with the class, and discussing further, if necessary. Discuss the following examples with students and ask them to supply other examples of metonymy:
    a. The White House gave the final order.
    b. She likes her drinks served on the rocks.
    c. I prefer a man of the cloth on my team.

IV-B, 09; V-H, 01

36. Have students write a short paragraph or poem using one or more figures of speech and/or figurative devices.

    On the first draft, have students underline or identify which types of figurative language have been used?

    After revisions and rewriting by students, evaluate papers and select the best ones as models for further reinforcement of figurative language.

IV-B, 10; V-H, 01

37. Explain to students that apostrophe, in poetry, is a figure of speech in which an absent person, an abstract concept, or an inanimate object is addressed directly. Present examples such as "America, the Beautiful" (see page 63); "To His Excellency, General Washington" by Phillis Wheatley; "O Captain, My Captain" by Walt Whitman; and "To a Waterfowl" by William C. Bryant. Have students identify and discuss the apostrophe in each. Then have them write an original poem using apostrophe.

IV-G, 12

38. Ask students to read each statement below and decide if it is an example of irony. If the sentence implies something quite different from what is actually stated, they should place a check on the line. Have students discuss and defend their responses.

____ a. The builder was so clever he didn't omit a single mistake in the new house.

____ b. Even though we had the heaviest rain of the year, our basement didn't flood.

____ c. Showing his usual sunny, cheerful disposition, Joe snarled at everyone he met.

____ d. As fast as we raked the leaves into piles, the wind scattered them all over again.

____ e. The minute the policeman heard the wail of the siren, he stopped all traffic.

____ f. After trying hard all season, switch hitter Will Adams finally broke the record for the most strikeouts in one year.

____ g. Sarah is such a good nurse that her patients are always grateful.

____ h. I'm sure Aunt Martha would listen politely to anyone who could get a word in edgewise.

____ i. The November day was so mild that we all carried our coats as we walked home from school.

____ j. Dan is so well coordinated he looks like an elephant crossing a rocky stream.

____ k. Our team seems determined to keep unbroken its string of glorious defeats.

IV-G, 12, 08

39. Ask students to read each statement below and decide whether it is an example of exaggeration or irony. They should write E for exaggeration or I for irony on the line beside each sentence. Have students discuss and defend their responses.

_____ a. My oldest sister has more lipstick than anyone else in the whole world.

_____ b. These scissors are as sharp as the brim on an old felt hat.

_____ c. Now that the car is fixed, it would probably work fine if only it would start.

_____ d. If Tim keeps putting on weight, we'll have to start calling him Skinny.

_____ e. Mother said, "I must have ironed at least a thousand shirts yesterday."

IV-G, 12

40. Present and discuss examples of familiar caricatures and cartoons from contemporary magazines or newspapers. Explain that caricatures and cartoons are examples of satire.

Examples: Caricature of the president and of other national and international leaders
Political cartoons

Define satire and discuss its elements, purposes, characteristics, targets, vehicles, classifications, devices, and conventions (irony, parody, lampoon, caricature, understatement, and others).

41. Irony of situation (dramatic irony) refers to an occurrence which is contrary to what is expected or appropriate. Give these instructions to your students:
    a. Read Carl Sandburg's poem "Mr. Attila" to determine its meaning. Explain the following words in context: Mr. Attila, medieval gown, furtive, residual, myth, dynamic, abstractions.
    b. Which words in the poem are examples of slang?
    c. Characterize Mr. Attila as he appears in the first two verses.
    d. Explain, line by line, the last verse.
    e. Why is this poem an example of dramatic irony?

MR. ATTILA

They made a myth of you, professor,
you of the gentle voice,
the books, the specs,
the furtive rabbit manners
in the mortar-board cap
and the medieval gown.

They didn't think it, eh professor?
On account of you're so absent-minded,
you bumping into the tree and saying,
"Excuse me, I thought you were a tree,"
passing on again blank and absent-minded.

Now it's "Mr Attila, how do you do?"
Do you pack wallops of wholesale death?
Are you the practical dynamic son-of-a-gun?
Have you come through with a few abstractions?
Is it you Mr. Attila we hear saying,
"I beg you pardon but we believe we have made some
degree of progress on the residual qualities of the atom?"

Examine other Sandburg poems. Note the verse form. Discuss characteristics of free verse. Does the lack of meter and rhyme scheme enhance or weaken the impact of Sandburg's ideas?

IV-G, 12

42. Present and discuss short models and examples of satirical devices and conventions and have students identify the targets of satire.

Examples:

Fables: "The Owl Who Was God"
"The Fox and the Grapes"

Poems: "Griffy the Cooper"
"We Real Cool"
"The Purist"
"The Rape of the Lock"

Comic strips: "Doonesbury"
"Bloom County"

Drama: "The Sandbox" by Edward Albee

Essay: "A Receipt to Make a New England Funeral Elegy"

Short Story: "The Celebrated Jumping Frog of Calaveras County"

IV-G, 12

43. Read and discuss the following examples of parody:

THE RAVEN (If Poe's "THE RAVEN" Were Written by Joyce Kilmer)

I think that I shall never hear
A raven who is more sincere
Than that one tapping at my door
Who's ever saying, "Nevermore";
A raven who repeats his words
Until I think I'm for the birds;
A raven who, I must assume,
Will dirty up my living-room;
A raven fond of bugs and worms
With whom I'm on the best of terms,
Let other poets praise a tree--
A raven's good enough for me!

CASEY AT THE BAT (If Thayer's "Casey at the Bat" were written by Edgar Allan Poe)

Once upon a final inning, with the other
ball-team winning,
And my Mudville teammates trailing by a
score of 2 to 4,
With two outs, my fate it beckoned, for with
men on third, and second,
I could win the game, I reckoned, or at least
tie up the score!
Crazed, I was, that final inning, just to win
or tie the score--
Only that, and nothing more!

Ghastly, gaunt and grim I stood there,
gripping my great bat of wood there;
In my brain dark, ugly demons danced a dirge
from days of yore;
Then the fast-ball came by flying, and
inside, my soul was dying
As I heard the umpire crying words from
baseball's ancient lore:
"Strike one!" were the words he hollered, out
of baseball's ancient lore;
Just "Strike one!" and nothing more!

Once again I stood there quaking, while a
curve-ball whizzed by, breaking;
How I wished that awful aching in my soul I
could ignore!
But, alas, my fear grew colder, and the bat
stayed on my shoulder,
While the ump, his voice now bolder, called
out "Strike two!" with a roar!
Wretched was the dread within me as I
heard his awful roar:
Just "Strike two!" and nothing more!

IV-G, 12

44. Have students bring to class or draw a visual example of satire (caricature, cartoon, comic strip). Many examples may be obtained from Mad Magazine. Have students explain their choices.

IV-G, 12

45. Have students write their own satiric essay (parody) of a familiar genre:

WRITE YOUR OWN PARODY

Parody is satire that makes fun of a particular literary style or work through imitation and exaggeration. Parody usually imparts a completely opposite message from the one intended in the original work. Parodies of idyllic and romantic pieces, for example, are cynical or humorous in message and tone.

Below are twenty familiar targets for satire. Choose a topic or two that interest you, and find a "straight" example of such writing. Then write a parody that mimics and exaggerates the tone, style, subject, and word choices of the original work. You will find that parodies are fun to write and entertaining to read aloud.

a. advertisements--for cosmetics, house-cleaning products, judo-karate lessons, etc.
b. a horoscope column
c. an etiquette advice column
d. a society gossip column
e. a Hollywood fan magazine article
f. a True Confessions article
g. a man's magazine hunting story
h. a movie review
i. a weather report
j. a TV cooking demonstration program
k. a sportscaster's broadcast
l. a coach's pep talk
m. a political speech of a school or government office seeker
n. a door-to-door salesman's pitch

Continued . . .

o. a pedantic teacher's lecture
p. a verbose scientist's research paper
q. a pompous sermon
r. romantic/sentimental song lyrics
s. a scene from a novel you dislike
t. a eulogy

Have students exchange papers and discuss the targets of satire found.

Source: The Last Laugh-- book found in "Satire: The Last Laugh," a Campus minicourse, by Scholastic Magazines

Set of transparencies entitled "A Focus on Satire," by Dorothy Chandler and Gloria Erwin, a 3M Instructional Unit

IV-G, 13

46. Introduce alliteration by assigning a letter of the alphabet to each class member. Each student writes a sentence in which five words begin with the same sound. Example: She wears gorgeous grey gloves and a gossamer gown.

Tongue twisters offer examples of alliteration. Have students bring some to class and practice one to say aloud (e.g., Peter Piper picked . . .).

Discuss not only the form (repetition of beginning consonant sounds), but also the purpose of using alliteration in literature. The filmstrip, Elements of Style, by Tom Klise could be used with the introduction.

a. Discuss the reasons for selecting stage names that repeat sounds (easy to remember; pleasant sound). List on the chalkboard all the proper names the class can recall that have the same beginning sound.

Examples:		
	Robert Redford	Mickey Mouse
	Marilyn Monroe	Fred Flintstone
	Helen Hayes	Ronald Reagan
	Doris Day	

Continued . . .

b. Present, or have students locate in magazines, names of commercial products or advertising slogans that capitalize on a pleasant sound.

Examples: Coca-cola
No-Nonsense Panty Hose
Diet Delight Peaches
Join the Wet, Wet World of Lip Quencher

IV-G, 13

47. Prepare a list of words such as the following:

crash	boom	scrape
screech	blast	crackle
ring	knock	chop
slam	shatter	pop
shatter	pound	squeak

Have students think of some other words of this type. Add them to the list, and say them aloud. (A newspaper would be a good source for students to use to find sound words. Comic books are another source.)

After listing as many sound words as possible, have students suggest two or three sentences using sound words. Write the sentences on the board. Decide with the class the part of speech of each sound word as used in the sentence.

Ask each student to write one sentence using a sound word. Allow students to share sentences orally with the class.

Students could illustrate their sentences which then could be used for a student bulletin board.

IV-G, 13

48. Lead students in a discussion of onomatopoeia as follows.

Some words in our language have been created to imitate the things they describe. Say the word "hiss" to yourself. *(Write "hiss" on the board.)* Notice that when you say the word, you actually make the hissing noise the word describes. Now say "splash." *(Write "splash.")* Hear the actual splashing noise as you say the word? Make a list of as many words as you can which imitate the sounds they describe. Try illustrating each word. Sample words:

thud	buzz	swish	ping
drip	plop	peep	cheep
ding-dong	ring	chirp	gurgle
hum	hiccup	whirr	puff
cluck	quack	clink	glug

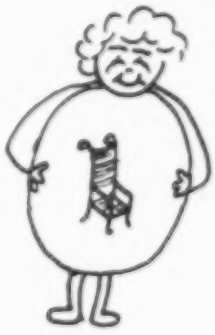
IV-G, 13

49. Superhero comics often contain examples of onomatopoeia. Delete or cover these words and have students provide their own versions of such words. They could then check their work against the original to determine how well they comprehended the picture's meaning.

IV-G, 13

50. Assign a letter of the alphabet to each class member. Each student must write a sentence in which every word begins with the same letter.

Example: Alfred ate Aunt Annie's American armchair.



Good sentences and accompanying illustrations can be enlarged for a bulletin board.

IV-B, 13

51. Select a poem with examples of alliteration: "Sea-Fever" by Masefield, "Annabel Lee" by Poe, "Rime of the Ancient Mariner" and "Kubla Khan" by Coleridge are good selections. After reading the poem aloud with the class select examples of alliteration. Point out how the sound repetition along with the rhythm and rhyme contributes to the musical effect of the poem.

    Ask students to give examples of alliteration from lyrics of popular songs.

    Note: Most of this exercise also can be used to introduce assonance (i.e., the repetition of vowel sound).

IV-B, 13

52. Discuss the definitions of rhyme, rhythm, alliteration, onomatopoeia, assonance, and consonance. Then ask students to locate examples of each of these poetic devices in "The Raven."

IV-B, 14

53. Bring in samples of dialect for appreciation and analysis. Some sources are: folk songs, sports interviews, recordings of Mark Twain, etc. (e.g., Cajun Alligator Christmas Story). Lead students to discuss how their speech patterns differ from those on the recordings. They should understand that a dialect is a variety of language identification for speakers in different geographical areas and social classes.

IV-B, 14

54. Bring in a survey of regional vocabulary items. (See Roger Shuy's book in reference for sample exercises.)

    Examples:

    --What do you call a container for water? (pail, bucket)
    --What do you call a carbonated drink? (pop, soda, etc.)
    --What do you call what's inside a peach? (pit, stone)
    --What do you do to stop a machine? (shut it off, switch it off, cut it off, turn it off, kill it)

Continued . . .

Sample Exercise: Which word from each set of synonyms would you use?

--green beans, snap beans, string beans
--seesaw, teeter-totter
--fishworm, earthworm, angleworm
--flapjack, pancake, hot cake
--skunk, polecat
--stoop, porch
--divan, couch, sofa, davenport, chesterfield

Students should understand that although pronunciations vary across the country, the spelling remains the same. President Carter and Senator Kennedy pronounce car differently (caw, cah), but the spelling remains the same. Ask them to think of more examples; then present this exercise:

Determine which pronunciations are used in your dialect by selecting the two words that rhyme in each of the following sets of words:

a. root, shoot, foot
b. gnaw, drawer, saw
c. singer, bringer, linger
d. deaf, thief, chef
e. hire, far, liar

Next, lead students to realize that some dialects have different sets of homonyms--two words that sound alike in some dialects may be pronounced differently in other dialects--merry, mary, marry; poor, pour, pore; all-oil; oil-earl; pin-pen. How does a listener understand which is which? (through context).

Examples: Merry Christmas, Mary!
Pour the oil in the car., etc.

Have students practice the spellings of words which operate like homonyms in some dialects. Remind them to pay attention to context clues to choose the proper spelling, for some speakers might not distinguish them.

Examples: The water will flow on the floor.
The boy was caught stealing the cot.

Have students infer from the above examples the three ways that dialects may differ (i.e., vocabulary, pronunciation, and grammar).

IV-G, 14

55. Students may continue discussion of dialects or read dialects written by Twain, Eggleston, Joel Chandler Harris, and so forth.

IV-G, 14; V-A, 13, 24; V-D, 10

56. Have students research their own cultural heritage. Each student should develop a written or oral report on his/her cultural history, including information on the following: language, dialects, nationality, legends, old beliefs, interesting foods associated with the family, etc.

IV-G, 16

57. Open the discussion of foreshadowing by asking the class if they can recall a TV program whose music indicated something bad was going to happen before the characters were aware of it. Then ask if they can recall a phrase or a sentence in a story that gave a clue to what was going to happen next. Write several examples on the board.

    a. I had it planned so perfectly nothing could go wrong, I thought. I should have known better.
    b. Little did I know that letter would change my life.

    Pick a selection from the literature book which has heavy, obvious foreshadowing early in the story. "The Most Dangerous Game" by Richard Connel is a good example. Both the mention of the dread Ship Trap Island and Rainsford's statement, "Luckily, you and I are hunters," foretell events to come.

    Read the first part of the story aloud to the class, stopping at the point where Whitney decides to retire for the night. Discuss foreshadowing and ask students to speculate on what is going to happen.

    Other good examples to use are "The Monkey's Paw," "The Scarlet Ibis," "The Interlopers," Beowulf, A Tale of Two Cities, "The Fall of the House of Usher," "The Pardoner's Tale," "Out, Out . . .," and "Button, Button."

V. COMPOSITION SKILLS
A. Demonstrates oral expression skills.

V-A, 11, 21

1. Divide the class into pairs. Each member of the "team" will read the same book. One will pretend s/he is the author; the other will bring up aspects of the book that s/he did not enjoy and suggest ways it could be improved. The student who pretends to be the author will defend the book.

   Variation: Students will imagine that they are door-to-door salespersons assigned to sell the book they have just read. They will list at least ten reasons why someone should buy this book.

V-A, 11, 25

2. Present to the class the idea of holding an election in which books are the "candidates." One book would be elected president, one vice-president, and one secretary-treasurer. The most popular presentation by a student would be elected the Book President, etc.

   A student wishing to enter a book s/he read in the competition would have a week to campaign with posters. On election day each competitor would have an allotted time (3-5 minutes) to make an oral presentation from a topic outline stating why s/he thinks his/her book is worthy of president, vice-president, or secretary-treasurer. The class would vote and the winning book would hold the office for the month.

   Books elected could be listed cumulatively on a poster and displayed throughout the year to remind students of good books.

V-A, 14; V-G, 03; VIII-D, 05

3. Introduce students to several "How-to" or "How-it-works" books from the library. Direct them to select a book that interests them. Have them bring the books to class to examine the organization and to discuss how much of the described process could be included in a brief oral presentation.

During the next two weeks review note-taking techniques and outline form. Take one or two class periods to allow each student to actually make an outline of material that would adequately explain a process.

Assign as a culminating activity an oral process essay to be delivered to the class. Suggest that, when possible, they bring demonstration materials to show "how it works" or to explain "how this was made."

Example:

Mary selects Slapdash Alterations, or How to Recycle Your Wardrobe by Barkin and James. During the preliminary examination of the book, she discovers that the first three entries in the table of contents are general motivating material and will make a great introduction to her talk. The remaining chapters deal with specific alteration ideas. Obviously, she can not demonstrate all the ideas in a five-minute talk and must decide during the two-week planning period which one or two ideas she will use. Her notes will begin to look something like this:

Slapdash Alterations
1. Something new from a closet full of disasters
2. Easy to do, even without real sewing skill
3. Inexpensive

How to start
1. Sort clothes into piles: good, possible, impossible
2. Study fashion pages
3. Have swapping session with friends for "impossibles"
4. Begin with super-easy remake
5. Collect essentials (needles, tailors, chalk, etc.)

Continued . . .

Ideas

1. Wool vest from old jacket
2. Blouse from old dress
3. Jumper or sundress from old dress
4. Shorts or skirt from old jeans
5. Tote bag from old raincoat

Mary decides to demonstrate the "tote bag" because it is an idea that boys as well as girls might find handy for a camping trip or for swimming gear. She concentrates on this chapter and completes her notes. She draws diagrams on poster board for her speech instead of actually sewing a "tote" for her demonstration.

Now she is ready to complete her outline and make her speech.

V-A, 18

4. Prepare a number of sentences depicting certain events or happenings. Discuss how the event would change if the time were changed to the past or future. Do the same thing changing the characters and setting.

   Example:

   1. a. The boy watched T.V. (Change the time to1800)
      b. the boy watched his father plowing the field.

   2. a. The old man walked wearily to the store. (Change the old man to a young boy)
      b. The young boy ran excitedly to the store.

   3. a. The dog frisked through the meadows. (Change the meadows to New York City)
      b. The dog was led on his leash through Central Park.

V-A, 18

5. Use old ballads, tales, and stories as models for creating new verses, plots, etc. Have students provide substitutions of characters, settings, and actions to make entirely new stories.

V-A, 22

6. A. Discuss the components of an interview. Ask students to share their experiences regarding job offers or rejections. Students could also interview employers to get "helpful" hints.

   B. Include a discussion on nonverbal communication in an interview setting (e.g., gestures, eye contact, posture as clues to the employer). See Marcus's discussion on nonverbal communication.

   C. Divide the class into pairs, asking each pair to role play a job interview, using resumés they have developed. It is important to make this activity relevant to students.

   D. The class could then discuss and vote, based on the information obtained from the interview, to hire or reject the applicant.

   Note: If students are speakers of nonstandard English, help them discover the systematic differences between the dialects to aid them in making the transition to standard English.

V-A, 24, 23

7. Make oral reading an on-going process.
   --Read literary selections to your students (especially poetry and short stories).
   --Have students take roles and read plays orally attempting to create character and mood (Scope and Voice are magazines that serve as excellent sources).

V-A, 27; V-D, 10

8. Explain to students that the primary goal of discussion is to find, through the exchange of information and ideas, a solution or answer acceptable to all of the members of the group. Set up the following problem for the group to discuss in an attempt to arrive at a workable solution:

   Located at Swedish Hospital in Seattle, Washington, is the famous kidney machine. A marvel of technological ingenuity, it is the only hope of life for people with a rare kidney disease.

Continued

In actuality, the machine functions as a kidney for people who have lost the use of their own. By connecting themselves to the machine for twenty-four hours each week, people with renal failure can remain alive indefinitely--or until they are killed by some other ailment not connected with their kidneys.

There are several problems associated with using this machine, for there are many more people who need it than there is time available on the machine. In fact, only about five people can be placed on it at any one time. Doctors examine all potential patients and determine those who could profit most from connection to the machine. They screen out those with other diseases, for whom the machine would be only a temporary expedient, and they turn their list of recommended patients over to the hospital administration. At present, the doctors have submitted the names of five persons for one place on the machine.

The committee assembled to make the decision has been given a brief biography of each person appearing on the list. It is assumed that each person has an equal chance of remaining alive if allowed to use the machine. Thus, the committee is asked to decide which one of these may have access to the machine.

You are asked to act as if you were a member of this committee. Remember, there is only one vacancy, and you must fill it with one of these five people. You must agree, unanimously, on the single person who is to be permitted to remain alive, and you must determine your own criteria for making this choice.

The only medical information you have is that people over forty seem to do poorer on the machine than those under forty (although they do not necessarily find it useless). It is up to you.

After each group has completed its discussion, you may ask each student to use his/her group's solution as a thesis statement in a short written composition.

Source: The 1974 Annual Handbook for Group Facilitators.
The University Associates Publishers, Inc.

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V. COMPOSITION SKILLS
B. Writes descriptively.

V-B, 01

1. Assign the writing of a paragraph which uses vivid verbs. Give students a list of "dull" verbs like "said," "got," "walked," and "looked." Have students list vivid verbs to use in place of these dull verbs. Require students to use a specified number of colorful verbs in a writing assignment. Additional practice is afforded by exercises like the following.

NARRATION

Vivid Verb Exercise
(Fill in the blanks with vivid and exact verbs.)

Hank _____ up one of the boards and _____ to the edge of the water. He _____ in until the water reached his ankles. In a well-remembered motion he _____ the board into the water and _____ forward and, at the same time, landed on the board while it still had motion. He squatted on the board and began to paddle.

The board _____ into the first shattered wave. It was a wall of foam only a few feet high. The board _____ up through onto his arms, _____ his knees slightly from the board and when the board _____ up through the foam _____ through empty air and then _____ flat. Hank _____ his weight onto his arms, _____ his knees slightly from the board and when the board _____ against the water began paddling again.

The fourth wave was difficult. It came _____ down on him, four feet of foam, _____ through with green strands of water. He _____ hard, with his cheek flat on the board. As the nose of the board _____ the wave, he _____ his weight back to raise the board, and then, instantly, forward. The board _____ into the foam; _____ into the wave with a motion that was arclike, but moving forward. The wave _____ at him, he lost way and then, almost as he stopped, it released him.

V-B, 10, 12

2. Present the following directions for an essay assignment:

> How would you like to live in another time or another place, even perhaps as another person? You can't really do these things, but you can imagine them.
>
> Imagine you are someone else. Who will you be? Where will you live? Will you live now, in the future, or in the past? What will you do? Will you be a farmer or a duchess or an astronaut?
>
> Tell about yourself. Give your reasons for making the choice you did.

V-B, 13

3. Select a short work which deals primarily with description. Examples include the "Slip-over Sweater" and "The Legend of Sleepy Hollow." Ask the class to read the selection and list specific words which help to set the mood. Hold a class discussion in which all members can contribute to compiling a list of descriptive words and phrases.

V-B, 13

4. Divide the class into small groups. Give each group a photograph of a specific setting. Have students determine the mood of the picture and discuss various adjectives, adverbs, comparisons, etc. which would help to describe the mood, and finally, create an oral presentation depicting the mood.

   As a follow-up, supply a copy of a painting that sets a specific mood, such as Picasso's "The Old Guitarist," or a picture of a soldier in a trench, or of clashing football players. Assign each student a two- to three-paragraph descriptive composition establishing a specific mood.

V. COMPOSITION SKILLS
C. Writes narratively.

V-C, 07

1. Read the beginning of a short story from a booklet, such as "Stories You Can Finish" and have students write endings. Choose several students to read their endings to the class.

V-C, 07

2. Using familiar characters of a favorite book, write a new ending or an additional chapter.

V-C, 08

3. Distribute pictures of people from books, such as Stop, Look and Write and The Writer's Eye or from magazines. Tell students to choose characters from the pictures to describe and use in an original short story. Have them develop plot outlines for their stories. They should choose a character in the story or a person outside of the story to tell the story. Choose and assign a mood that must be conveyed or allow students to choose the moods for their stories.

   Conduct individual conferences to review the above assignment, thus avoiding frustration or misunderstandings and redirecting efforts before rough drafts are written.

   Have students exchange rough drafts and edit the drafts for spelling and grammatical errors. Also, they should list both positive and negative points about the elements of the story (e.g., the appropriateness of setting, mood, point of view).

   Allow writers to ask questions about their peer's suggestions. Discuss the suggested corrections individually with students. Assign the writing of final copies of the short stories.

   Students might also "act out" scenes from one or more of these stories, using props, makeup, stage effects, and so on.

V-C, 08; IV-E, 04; VI-B, 16, 17; VI-D, 05

4. Brainstorm with the students to develop ideas that could be used to create an interesting short story. Selected subjects should be familiar to the students. List the ideas on the board, selecting for the whole class to use in developing a short story. Give each student a prepared handout with the following questions:

   a. Who will be the main character?
   b. Where will the story take place?
   c. What will the main character set out to do?
   d. What or who will help him/her?
   e. What problem will s/he have?
   f. Will the main character fail or succeed?
   g. How will everything turn out?
   h. Will we tell the story in first person or third?

   Review the questions with the class. Select the best suggestions and note these on the board in the order of the questions. Lead students into development of sentences. Allow students to contribute to expanding sentences, correcting language usage, and using descriptive language and dialogue. As the story develops, students should use skills to make decisions on paragraphing. Two things are very important:

   a. that all students contribute to the developmental process; and
   b. that all students see the step-by-step developmental process.

   Have students check the story and edit if necessary, then copy or illustrate it. Some could work up a bulletin board that displays the steps for writing or the elements of a short story.

   Next, divide the class into several groups for writing their own stories, perhaps selecting one of the topics from the foregoing list. Students should follow the same procedure. Stories should be edited by the group. Students could share completed stories orally with peers or other classes. This composition activity would be a good introduction to a literature unit on the short story. The importance of point-of-view, setting, establishing characterization, etc., to story development will have already been graphically demonstrated. This would also be a good activity for reviewing rules for punctuating dialogue.

5. During or at the end of a unit on the short story, assign "Write your own story." Require the students to draft and hand in a story that includes the following elements:

   a. Setting: Describe the place where the action will occur and indicate the era, the season, and the time of day, if applicable;

   b. Characters: Name and describe each major character, giving both physical and personality descriptions;

   c. Conflict: State the problem and explain how each character is involved in the conflict;

   d. Point-of-view: Decide how the story will be told. If in the first person, which character will tell it?;

   e. Plot: In one paragraph give a summary of the plot.

   Check the plans, writing comments on the papers before returning them. Review any elements that seem to need reinforcing. The activity may end here or you may require completion of the stories. If so, allow two weeks for development and completion.

V. COMPOSITION SKILLS
D. Writes to explain.

V-D,07

1 Discuss with the class the purpose of writing a critical review. Have students answer general questions pertaining to the review.

Assign students a play, a film, a television production, or a recording with the object of writing a critical review. Help them decide on criteria of excellence and direct them to keep in mind the importance of selecting the outstandingly good or bad aspects of the production and to weigh the production carefully against the criteria. Discuss why people see things differently.

Discuss a general pattern for reviewing.

The following may serve as a guide (from William W. West):

a. Interest the reader in the subject.
b. Provide enough information to permit him/her to understand what the subject is about (the plot of a film, the thesis of a documentary, the nature of a piece or type of music, and so on).
c. Present some favorable and unfavorable observations, together with support of these observations.
d. Suggest an overall judgment.
e. Provide support for the judgment.

V-D,07

2 Obtain copies of reviews of current movies or TV shows from newspapers or magazines. Have students jot down their own impressions of the same movies or shows. In small groups, have the students compare their views with those of professional reviewers.

Assign the writing of a review. After the reviews are completed, have students read them to one another in small groups. Encourage them to evaluate and to offer suggestions to one another.

V-D, 07; V-E, 02

3. Have students adapt a television commercial to promote or discourage the reading of books they have read, or plays or programs they have seen.

V-D, 07; V-A, 26, 25, 11

4. Have students use the interview/talk show format to review books read, plays seen, or programs viewed. One student will assume the role of the author and will write an outline to prepare for an interview. Another student will assume the role of the interviewer or critic and write a review after the interview.

V-D, 07

5. Have students write a critical review of a novel using the model below.

I. Introduction
   - A. Author's position in the history of our literature
     1. When s/he lived
     2. Where s/he lived
     3. General reputation as a writer
   - B. Name of book
   - C. Identify book as one of author's early or later works
   - D. Identify book as to whether it is considered a typical example
   - E. Statement of thesis

II. Body
   - A. Main statement
     1. Author's purpose in writing the novel
     2. Success in carrying out purpose
   - B. Examination of action
   - C. Examination of characters
   - D. Examination of setting
   - E. Which of above elements is most important to the author?
   - F. Describe point of view and style and the effect of that particular point of view and style

III. Conclusion
   - A. Kind of reader who would especially enjoy the novel
   - B. Summary of your main ideas
   - C. Your final judgment

V-D, 08

6. Have students interview someone in a career of interest to them. Ask such questions as: How did you prepare for your job? What do you like best about your job? What do you like least about your job? Students could use a tape recorder for gathering information. Have them outline the information collected and write a brief report explaining the job. Make a career booklet giving an overview of the different occupations.

V-D, 09

7. Prepare a topic sentence (e.g., John knew how to make people laugh).

   Prepare a bubble diagram on a transparency (see example on the following page). This could also be drawn on the board before class. Have students contribute comments to fill each bubble. These comments are the supporting details. Be sure that each bubble contains a complete sentence.

   Have students write a paragraph for this topic sentence and some supporting details. Tell them to write legibly, indent, observe margins, and punctuate carefully.

   Other suggested topic sentences are:

   a. The lion believes he is the king of the jungle. (Draw faces of the animals who disagree and give their conversation.)

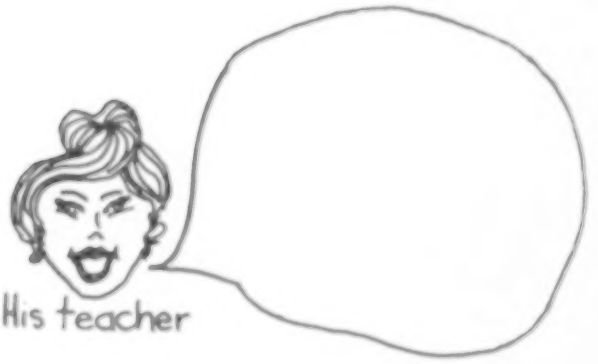
   b. Benjamin Franklin was very observant. (Guess what a politician, a scientist, his wife, George Washington, a newspaperman, or his political foe might have said.)

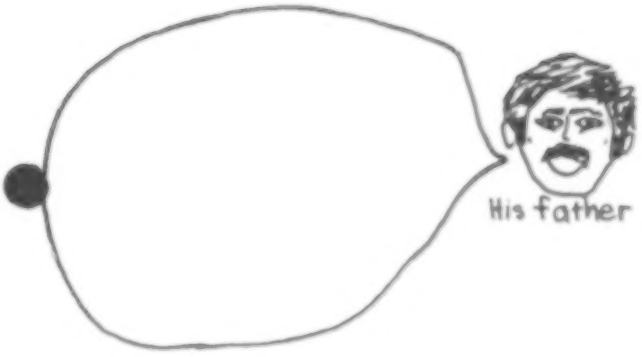
   c. Bill was always compared with his older sister who made better grades in school. (Pick people who could give information on this problem.)

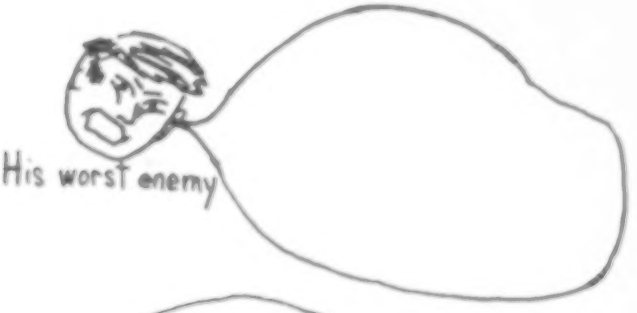
V-D, 09

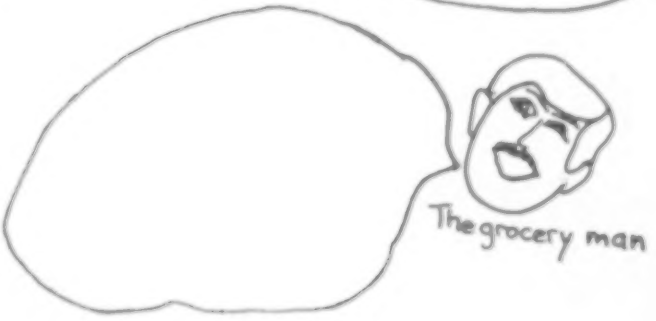
8. Ask students to prepare their own bubble sheets, using one of the topic sentences above or one they create as a starter. Tell them to make sketches and write corresponding sentences. Share the best efforts with the class before the second round of paragraph writing.

- Topic sentence: John knew how to make people laugh.









V-D, 11

9. Present orally the explanation of a process to the class--one which is interesting to the students and which can be followed easily. Use materials or audiovisual aids to perform the process. Clearly describe each step in the process in an appropriate sequence. Reinforce the process steps by using a written model of the same or another process.

Examples: How to braid hair
How to apply eye makeup
How to wash and wax a car
How to tie a knot

Assign the writing of a three- to five-paragraph process essay. Give students several topics from which to choose or encourage them to generate their own topics. Require them to list the materials necessary to perform the process.

Organize the students into small groups to jot down ideas for the assigned/selected topic and block or organize the jots for use in a process paper. Then, have them write a rough draft in class. Assist if they need help in organizing or writing.

Have some students read their rough drafts to someone out of class (e.g., a parent, friend, brother, or sister) to determine the clarity of the explanation. Have others present a short speech to the class, explaining and demonstrating the process described in their papers.

In class arrange students in pairs or small groups to critique for proper flow in the process analysis. After the ideas and organization of ideas have been critiqued, have students critique the compositions for errors in grammar, usage, spelling, and punctuation.

Have students rewrite their papers, using the information from the two feedback sessions. Read each student's paper carefully and provide constructive feedback.

V-D, 12

10. Write about a wise or unwise decision that someone made. First, describe the problem faced. Second, tell the choices he or she considered. Third, tell what the person decided to do. Fourth, relate the effect of the decision on those involved. Use first person in your composition.

V-D, 13

11. Instead of the conventional book report, introduce students to the summary form of writing. Emphasize the importance of organizing ideas and practicing precise and economical use of words. Give students this model to follow to make the initial attempt at writing a summary easier:

1st sentence: Setting
2nd sentence: Character or characters
3rd sentence: Conflict
4th sentence: Plot
5th sentence: Plot
6th sentence: Outcome

Example:

Lord of the Flies
William Golding

This story takes place on a wild desert island. The main characters are two boys, Ralph and Jack. The conflict is between the boys as Ralph symbolizes an orderly civilization and Jack, anarchy. As a result of a plane crash a group of English schoolboys are stranded on the island without adult supervision. Ralph is elected leader and tries to establish law and order, but Jack revolts and forms his own tribe which regresses to barbarism. The boys are eventually rescued by a passing army vessel.

V-D, 14

12. Select from newspapers, magazines, or picture books, such as Stop, Look, and Write and The Writer's Eye, pictures or cartoons for interpretation. Choose a picture and permit the class to offer oral interpretations. Discuss the interpetations and state reasons why one intepretation is better than the others.

    Select additional pictures for interpretation in small groups. Assign duties (e.g., group leader and recorder) to group members. Ask a spokesperson from each group to present the interpretations to the class.

V-D, 15

13. Present terms or phrases common to students' vocabulary on the board. Include examples from all ethnic groups represented in the class. Have students contribute some terms or phrases and place these on the board also.

    Examples: "turned on," "cool," "fox," "munching out," "talking," "main man," "I'm into . . ."

    Have students discuss orally the meaning of each expression. Compare various responses and discuss possible derivations. Have students record these definitions.

    Follow the oral discussion with students' findings and write the literal definitions from the dictionary.

    Have students compare and contrast the two definitions that they have recorded, personal and literal. Ask them to indicate in which situations and with what audiences each meaning would be used. Discuss these responses orally.

    Allow students to select one term or phrase for a five- paragraph essay defining it. Before students begin their essays, present and discuss the contents of an essay of definition (see next activity). Assign revisions and rewriting before final paper is submitted for evaluation.

V-D, 15; III-D, 05

14. The definition paragraph or essay should adhere to the principles of logical development (topic sentences, transitions, clinchers, etc.) and should include the following: (1) a dictionary definition of the word; (2) a brief explanation of the connotative meaning of the word; (3) the etymology of the word, along with an attempt to relate the original meaning of the word to the present meaning; (4) a synonym for the word with a comparison and/or contrast of the subtle differences in the meanings of the synonym and the original being defined; (5) a concrete example or incident which dramatizes and further supports and elucidates the present connotative meaning of the word. Sample topic sentence: "A full understanding of the word 'ambiguous' comes from examining the word in several different ways."

    Write a somewhat abstract word on the board like heroism or anger. Call on students to give examples of heroism or of anger (e.g., A heroic act is one that . . .). Write all of the examples on the board under the word. Ask students to group the similar examples. Discuss why the examples are alike or different. Choose one group of examples and orally lead the class to derive a definition based on the examples. Write these definitions on the board and indicate which one is most accurate.

V-D, 15; III-D, 05

15. Distribute examples of an essay of definition for students to read and analyze. Have them list the topic sentences and the examples under the topic sentences. Examples include "A Military Map" in How to Write Themes and Essays by Monarch Press or the chapter on "Define an Abstract Term" from Writing: Unit Lessons in Composition 3B by Ginn.

V-D, 15; III-D, 05

16. Write an abstract word like infatuation, honesty, loyalty, or guilt on the board. Tell students to list at least three examples for any one word. From these examples, students are to write a definition of their own.

    Assign the writing of an essay of definition which includes a definition derived from at least three examples. Remind students about maintaining present tense throughout the essay.

V-D, 16; IV-G, 11

17. Have students listen to a recording of poetry to show how sound devices, rhyme, and meter add to the enjoyment of poetry. Then form small groups to review books of poems so that students may select what they would like to work on. Each student in the group should select a type of poem to analyze in writing--narrative, lyric, or dramatic. Adjust the sophistication of analysis to the abilities of students. Have students share their poems and findings with their own group.

    Sample format for the analysis:

    Poetry Analysis

Title:	Imagery (sight, sound, etc.):
Type of Poem (narr/lyric)	Figures of speech:
Subject:	Theme:

V-D, 16; V-H, 01

18. Assign the writing of a three- to five-paragraph expository paper on analysis of a poem, explaining why it is narrative, lyric, or dramatic. Some students may elect to write original poems (e.g. haiku, cinquain, acrostic, tanka, etc.) to explain.

    Allow students to read each other's papers and evaluate them, both for mechanical errors and effectiveness of communication. Assign revisions and rewriting before collecting final papers for evaluation.

V-D, 17, 18; V-B, 09; VIII-B, 08; VIII-A, 03

19. Generate subjects and ideas for a research paper involving comparison-contrast through a brainstorming session (e.g., compare Julius Caesar with another leader in history).

    Variation: Introduce the term quest, and discuss famous quests in history (e.g., Ponce de Leon--Fountain of Youth; Medieval Knights--Holy Grail, etc.) Have students research later or modern-day quests (e.g., space, medicine, land, etc.).

20. Teach correct bibliographic form by having students write examples using textbooks and other books and magazines in the room for source material. Give students the following directions with a hand-out like the one below.

> Although each entry is in the correct order, there are capitalization and punctuation errors. Correct the errors and arrange the entries in alphabetical order under each heading.

Books

Hansberry, Lorraine A Raisin in the Sun. New York Random house 1949.

_____ To Be Young, Gifted and Black. Ed. Robert Nermiroff. englewood Cliffs, nj Prentice-Hall, 1969.

Campbell, Joseph. the hero with a thousand faces. Cleveland Meridrian Books 1956

wellman, Carl. Morals and ethics Glenview, ill. Scott, foresman, 1975.

O'Neill, Nena and george o'neill. Shifting Gears: Finding security in a changing world. New York, M. Evans, 1974.

baugh, albert C., et al. a literary history of england 2nd ed. new york appleton, 1967

Periodicals

Green, Ranny. "Hydro Racing's Top Fans," seattle times magazine, July 29, 1973, page 5

joseph, Gerhard J. Poe and Tennyson, PMLA, 88, May, 1973, pages 418-28

Ward, Herbert. "The tale of a tusk of ivory," scribner's magazine, November, 19809 pages 531-545

"Commodities" Sweet and Sour." time December, 1974

stempel, daniel "angels of reason: Science and myth in the Englightenment." Journal of the history of ideas, June, 1975, pages 63-78

V. COMPOSITION SKILLS
E. Writes to persuade.

V-E, 01, 02; IV-F, 06, 09

1. Advertisements are examples of real-world persuasion that students encounter every day. Select several ads with a lot of text from a magazine such as Seventeen, Mechanics Illustrated, or People. Divide students into small groups to discuss the persuasive advertising techniques they find. The following questions might be given to each group.

    a. Who is the intended audience of the ad? (Consider such variables as the age, sex, and occupation of a person who might want the product or service.)
    b. To what needs does the ad appeal?
    c. How does the ad persuade the reader to buy the product or use the service?

    Have students write an ad for a product similar to one represented in an ad analyzed, making the style of their ad similar as well. Then have them read and discuss their ads in small groups. During the small group session, have students write an ad for a product that is thoroughly useless; this will emphasize that persuasive techniques may be used to "sell" anything, and that all instances of persuasion should be critically evaluated. Direct groups to exchange ads for reading and critiquing.

V-E, 03

2. Select prose passages that will invoke discussion of attitudes and stimulate critical writing (e.g., an international crisis, invasion of a country, discrimination against foreigners, immigrants, etc.).

    Have students share their ideas about the issues in the passages. Then, have them write a list of ideas on paper, exchange papers, and expand on one another's lists

Continued . . .

Assist students in stating their opinions and organizing their papers. Then, assist them in composing a first draft, exchange ideas with them, and challenge their ideas to stimulate their thinking in support of a position to be developed in the paper.

Allow students to share their rough drafts with one another. Students should proofread their rough drafts for spelling, syntax, organization, etc.

Because the topic may be cross-cultural, some foreign words with foreign spellings may be needed. Thus, incorporate a lesson on foreign vocabulary and spelling (e.g., junta, coup d'etat, detente, etc.).

Follow up: Hold a press conference in class on a current events topic.

V-E, 04

3. Direct students to write a letter to the principal of the school persuading him/her to approve a change in an existing school rule or policy. Remind them to recommend an action, rather than simply to write about the causes of a problem or the details of a situation. Have students pair off to read and critique one another's letters.

V-E, 05; V-A, 27; VIII-D, 05

4. Introduce a set of current events topics likely to stimulate discussion among students (e.g., capital punishment, gun control, euthanasia, the Equal Rights Amendment, or draft registration for the Armed Services). Have printed and audiovisual materials about the topics available in class. Have each student select a topic from the list; then group students according to their selected topic. Ask each group to elect a chairperson, to discuss the topic (with reference to material available, if necessary), and report to the class on the outcomes of the discussion. Groups should analyze and report on the types of persuasive techniques used by students (or authors) in their arguments and on the effectiveness of these techniques in achieving group consensus on the issue.

   Students should take notes during the discussion. Afterwards, all students should write a three- to five-paragraph persuasive essay on the topic discussed.

V-E.05, VIII-D.05

5 Make a formal presentation to the class on persuasive techniques in writing. Follow the presentation with a class period devoted to reading and analyzing models of persuasive writing. Then, assign students to locate and study additional materials such as newspaper articles, news magazines, and television documentaries. Require students to take notes on the material and present the notes for teacher evaluation. After the notes have been evaluated and returned, hold small group discussions to share the gathered information.

Assign the writing of a three- to five-paragraph persuasive essay based on an outline, using the notes previously taken. Have the major portion of the writing done in the class. Have students read and critique one another's papers for effective use of persuasive techniques.

V. COMPOSITION SKILLS
F. Uses functional writing skills.

V-F, 02

1. Obtain forms from the appropriate department or organization and have students complete a social security form, check, or driver's license application.

V-F, 02

2. Provide a Sears Roebuck or Montgomery Ward catalog. Duplicate copies of the respective order form for each company. Provide a book of counter checks for students' use, as well as envelopes for them to address. Instruct students to use the index of the catalogs to locate desired items; then complete their orders, write a check for the correct amount, and address the envelope correctly.

V-F, 03

3. Acquire sample job application forms from local businesses; duplicate or make transparencies. Then, lead an oral discussion on how to find a summer job or part-time job (e.g., want ads, verbal inquiry, resumés, applications).

   Direct students to read job applications, asking them to select the words they do not understand (e.g., chronic diseases, felony, permanent employment, conviction). Collect these words, placing them on the board in sentences. Lead students to use context clues and/or the dictionary to discover the meanings. Do this for different types of applications. Encourage students to fill out an application, stressing the importance of standard usage and spelling.

4. Give students a ditto with fictional information which they can use to fill out a job application. Supply any typical job application form.

USE THIS INFORMATION IN FILLING OUT YOUR JOB APPLICATION

Your name is Anthony Joseph Fontalala. You live at 2120 Podunk Avenue, Plumnelly, Pennsylvania. Your zip code is 41111. Your social security number is 429-77-9999. You are married and have eleven children. Roseanne Roseannadanna, a friend, told you about the opening with Nothing-Wasted Food Service for Schools. The job at this company has been advertised on ZZZZ Radio Station. The job you are applying for is for inspector of garbage cans, and you need a salary of $950 per week in order to support your family. You will be available for work July 30, 1999. (That's when you get out of jail.) You attended and graduated from Waybelow Normal High School in Plumnelly, Penn., from Sept. 1921 to May 1937. You took courses that pertained to business and sanitation studies. You have a B.S. degree from the University of Green Grove where you studied sanitary engineering. Your average in high school was A and in college, F+. You have previously worked in the Linwood Donut Factory where you were in charge of measuring the holes in the donuts. Your hobbies include looking at mini-skirted girls who pass on the street and taking ballpoint pens apart. You are president of the U. of GG Alumni Association. You previously served in the U.S. Air Force (11-26-68 to 2-26-69). Your rank was Lt. Colonel and you received an honorable discharge and were commended for your valuable services in keeping the runways cleared. Your job in the Air Force was that of clearing eagle droppings from the runways.

V-F, 04

5. Have students write pertinent information for an invitation to a Halloween party, a beach party, a masquerade party, a dog's birthday party, etc.

V-F, 04

6. Have students pretend they are visiting a place they are learning about in social studies class--a city, state, or country. Have them cut a post card out of poster board or other heavy paper and design or draw a picture depicting the place being visited on one side. On the other side, they will write a message and address the post card correctly.

V-F, 04

7. Have students write a letter to themselves at the beginning of the school year. They are to tell what they hope and envision this school year to be. Letters are kept by the teacher in sealed envelopes to be returned at the end of the year.

V-F, 04

8. Students are to write a "Dear Newcomer" letter near the end of the school year. They are to give advice to a member of next year's incoming class on how to have a good school year, how to get along with the teacher, etc.

V-F, 05, VI-D, 07

9. Have students choose a career to research.

Suggested Outline

I. Introduction
II. Educational requirements
    A. High School
    B. Higher education
III. Duties and responsibilities
IV. Considerations in choosing a career
    A. Salary
    B. Work hours
    C. Fringe benefits
    D. Advancement opportunities
V. Conclusion

Ask students to bring to class classified ads related to their career choice and draw a conclusion as to the opportunities available in this area. Students could write to one of the companies asking for information and/or employment application forms, or they could write to a fictitious company. Grade this assignment for business letter form.

V-F, 05, 06

10. Have students write letters of application to fellow class members. Later, ask each student to discuss the persuasiveness and style of the formal/business letters.

V-F, 07

11. Lead students to classify information about themselves in the following categories:
    Personal Data
    Education
    Special Skills
    Extracurricular Activities
    Work Experience
    References

This serves as a first draft of a resumé. Allow students to exchange papers to gain feedback. Students should then write a revised draft of the resumé. Stress organization, main ideas, neatness, elements of persuasion (i.e., What do you want the employer to see first?). See model, next page.

SAMPLE:

RESUME

MARY J. WARREN
130 South Broadway
Yonkers, New York 10705
(914) 555-6781

PERSONAL DATA

Date of Birth:	June 3, 1965
Height:	5'2"
Weight:	121 pounds
Health:	Excellent
Social Security Number:	004-06-0008

EDUCATION

High School:	West High School
Degree or Diploma:	High School Diploma Graduation date--June, 1983
Major:	Business
Grade Average:	B+

Special Skill Acquired

Experience in handling a complete bookkeeping cycle; balance sheet; general ledger; income statements; accounts payable; special journals; experience in operating a typewriter (50 words per minute); keypunch; adding machine; and spirit duplicating machine.

Extracurricular activities

Vice president of the senior class
Member of Future Business Leaders of America
Member of the Drama Club
Class representative on Student Council

Work Experience

Summer 1982	Yonkers Kentucky Fried Chicken, Cross Country Shopping Center, Yonkers New York 10701 Countergirl
Summer 1983 to present	A-1 Pet Shop, 111 South Broadway, Yonkers, New York 10705 Sales Clerk

References

Mr. John L. Bell, Business Teacher; West High School, Wallace Parkway, Yonkers, New York 10705
Mrs. Joan K. Stein, Owner; Yonkers Kentucky Fried Chicken, Cross Country Shopping Center, Yonkers, New York 10705
Mr. Daniel E. Walker, Owner; A-1 Pet Shop, 111 South Broadway, Yonkers, New York 10705

V. COMPOSITION SKILLS
G. Organizes, edits, and proofreads.

V-G, 03

1. The following activity is one way of giving students practice in organizing material through outlining without adding to your paper-grading load. This short example can be adapted to longer expository reading material. You can make a long outline of an essay from the literature book or a shorter one from introductory material to a literature unit. The assignment will ensure that students will read carefully and will reinforce outlining skills.

The following is a summary of a Time Magazine article, "High Schools Under Fire," November 14, 1977, page 62-75.

AMERICAN HIGH SCHOOLS IN TROUBLE

The dropout rate in schools is lowering. Better yet, the number of high school students going on to college increased to 45% in 1977 compared to 33% in 1940. These are the two good things being seen. There are some troubles.

One major problem area is that many students today cannot do basic, or survival, type tasks. Many cannot fill out application forms, balance a checkbook, or read, then follow directions. Many colleges report that some entering freshmen read at only a sixth grade level.

Another area of concern is violence in the schools. In high schools, during 1975, 63,000 teachers were attacked, there were 370,000 burglaries, and more than $200 million worth of school property was destroyed.

A third area that bothers many is the large number of absent students. The National Association of Secondary School Principals say that this is the worst problem facing teachers. In some areas students who show up are given hamburgers, Frisbees, T-shirts and yo-yos.

Continued . . .

Using the preceding article, fill in the blanks in the outline below.

I. _____

A. Lowering dropout rate
B. _____

II. Major problems in American high schools today

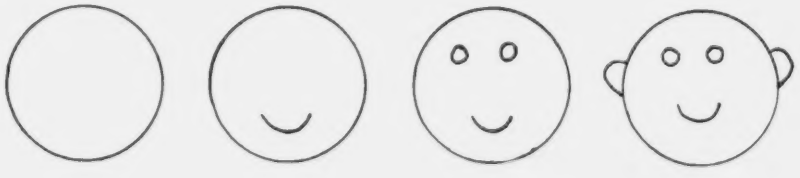
A. Lack of ability to do basic skills
1. Cannot fill out application forms
2. _____
3. _____

B. School violence
1. 63,000 teachers attacked
2. _____
3. $200 million worth of school property destroyed.

C. _____
1. Worst problem today facing teachers
2. Students rewarded for showing up

V-B, 04

2. Develop through oral discussion an understanding of the importance of limiting a topic. Draw a circle on the chalkboard. Have students suggest additions to the circle until it becomes a specific object and no longer just a circle.



Explain narrowing a topic or a movement from general to specific. Give an example:

dog -------> hunting dog -------> beagle

Continued . . .

Have the first person in a row offer a broad topic. The second person narrows it; the third narrows it even further. The result will become the topic of the row for an in-class writing assignment.

Follow-up: Give students a list of generalities. Have them orally narrow the topics as far as possible.

V-0, 04

3. Help students develop a list of important questions which will help them to narrow a research topic. Allow time for the students to compare lists.

V-0, 05, 04

4. Every paper should have a thesis; without one, a paper simply wanders from thought to thought and is difficult for the reader to follow. Generally, the thesis will be one sentence, frequently complex in construction. It states the basic idea of the paper and provides direction for the main points. In order to write a thesis statement a student must narrow his/her topic from broad to specific.

Example:

SUBJECT: ecology

NARROW TO
SUBJECT: fuel shortage

NARROW TO
SUBJECT: conserving America's dwindling auto fuel supply

NARROW TO
SUBJECT: how individuals can help conserve auto fuel

NARROW TO
SUBJECT: three ways individuals can help conserve fuel while driving

Thesis statement: Individuals can help to conserve rapidly dwindling auto fuel supplies by eliminating engine warmup time, by avoiding "jackrabbit" starts, and by traveling no faster than 55 miles per hour.

Source: Frew, Robert, Guches, Richard C, and Mehaffy, Robert. Survival. Peek Publications, Palo Alto, Calif: 1977

V-C, 06; V-B, 11; V-D, 12; V-E, 02; IV-B, 06, 08

5. This exercise is designed to be used as a review of organizational techniques. It directs student attention to the unifying elements of a coherent paragraph. Present the "Grandma" paragraph (on the board or transparency) and use it as a discussion starter.

DO YOUR PARAGRAPHS RAMBLE AROUND LIKE GRANDMA?

"How are you feeling today, Grandma?"
"I feel like Aunt Mary did when . . . you remember Aunt Mary. She was married to the second son of Charlie . . . I can't think of his mother's maiden name but they used to live out near . . . oh, where the old country store used to be. It's too bad you never got to meet Harriet . . ."

Then hand out dittos with these numbered paragraphs to be analyzed. Prepare a list of questions to ask about each. This can be an oral exercise.

ARE THESE "GRANDMA" PARAGRAPHS?

1. Shakespeare was born in the English town of Stratford-on-Avon on April 16, 1564. For a few years he was a student in the local grammar school. At the age of eighteen he married Anne Hathaway. Several years later he went to London. By the time he was thirty-five, he was writing some of his great plays.

2. Great wealth and great poverty exist side by side in the city. Inside the Instanbul Museum visitors may see the sultan's Peacock Throne. Around it are cases filled with jewels, one of them an enormous emerald. Outside, however, human beasts of burden still bend under loads so big that the bearer can hardly be seen.

3. Today men travel in many ways. Some travel by automobiles and train. Others prefer to ride in airplanes and helicopters. Many still use primitive camel caravans and oxcarts. And a few have hurtled toward the stars in spaceships.

4. I am a liberated woman. I am free to choose the way of life that seems most pleasing to me. And what do I choose? I choose to get married. I want a good husband and children to love. I want to decorate and manage my own home in my own way. Choosing homemaking as a career doesn't make me any less liberated than my nontraditional sister.

Possible questions:

Paragraph 1.
a. Does this paragraph have a topic sentence? (no)
b. Can you compose a title for this paragraph? (Shakespeare's Early Years)
c. What kind of order is used to develop the paragraph? (chronological)
d. Can you identify the transition words or phrases? (For a few years, Several years later, By the time)
e. What is the mode of development? (narration)

Paragraph 2.
a. What is the mode of development of this paragraph? (description)
b. What is the order? (spatial)
c. Name the transition words. (inside, around, outside)
d. Which is the topic sentence? (first)

Paragraph 3.
a. Which is the topic sentence? (first)
b. What is the expository order? (general to specific examples)
c. Name the transition words. (some, others, many, few)

Paragraph 4.
a. What is the mode of development? (persuasion)
b. Which is the topic sentence? (first)
c. Is there a "clincher" sentence? (yes, last)

Continued . . .

Now assign paragraphs to be written following the above models. You could provide the topics or topic sentences.

Examples:
a. This morning was about the same as any other school morning.
b. We moved from the noisy gym to the almost silent halls of the classroom area.
c. Students at _____ High School use many different kinds of transportation to get to school.
d. I believe the school day is too long.

V-0, 06, 07

6. Put the 16-sentence model (see next page) on the board or duplicate it on ditto. Explain that the advantage of learning to use this model is that it gives the student an easily recognizable form which can be imitated. Since each sentence has a specific function within the model, it prevents the student from going astray. When this model has been mastered, the basic idea can be expanded to longer compositions on subjects with greater depth.

Using the essay, "Cats" and/or "The Need for Exercise," (see pages following the model) as a working example, go over the development process step-by-step as the class follows on the diagram.

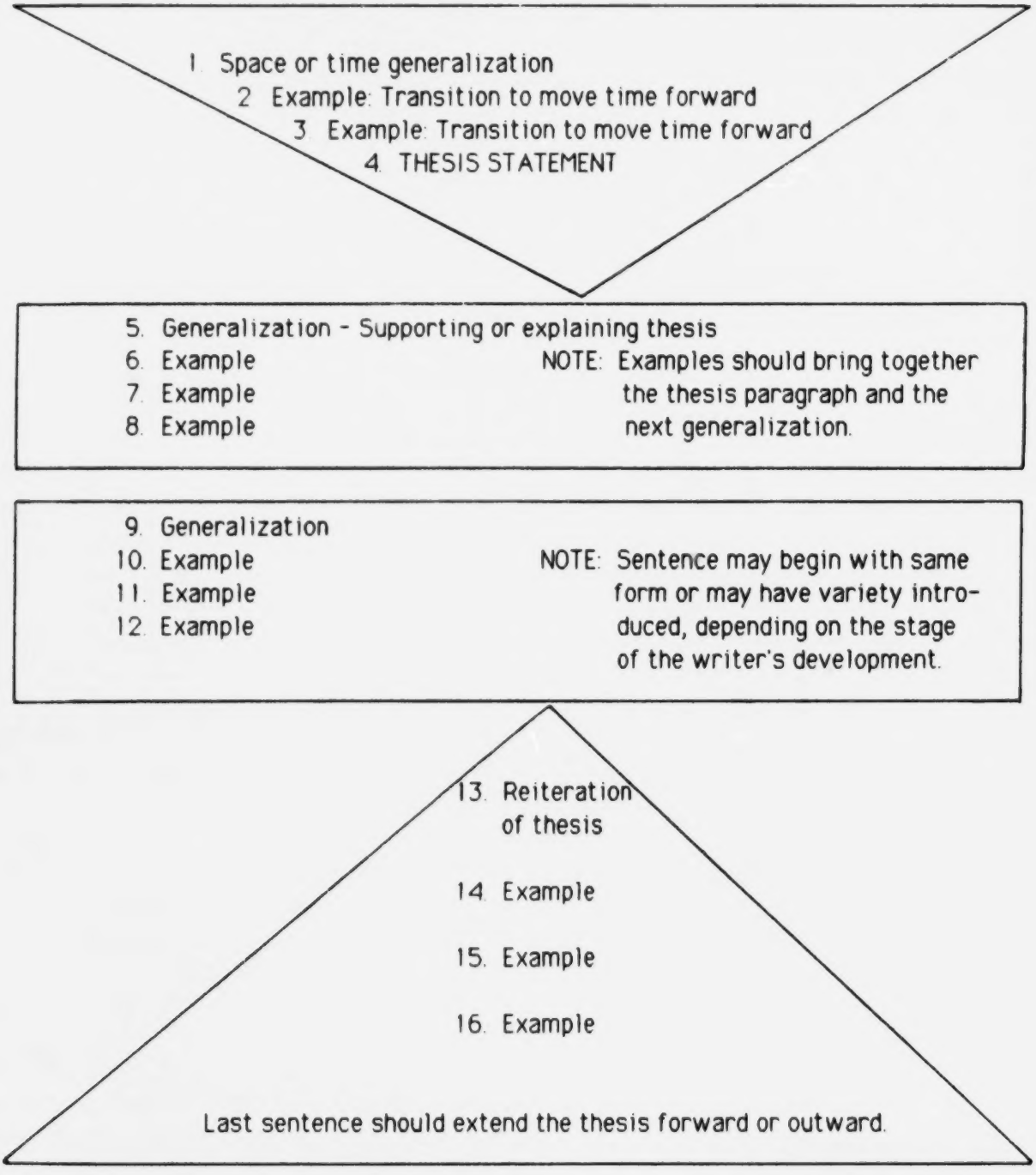
Explain:

Paragraph one: The inverted triangle illustrates the narrowing of the focus of the essay from three introductory sentences to the thesis (sentence 4). Teaching this process becomes simpler when sentence 1 is a space or time generalization. This allows for a natural progression in time or space to the thesis.

Paragraphs two and three: The interior paragraphs are self-explanatory.

Paragraph four: The last triangle indicates the necessity of not only restating the thesis but also of broadening its meaning in light of the examples presented in the paper. Quite literally, the broadened meaning can be extended by the time or space generalizations (sentences 14, 15, 16). The student can then be taught to write a meaningful conclusion, not merely a repetition of the thesis.

NUMBER ALL SENTENCES UNDERLINE GENERALIZATION IN EACH PARAGRAPH ONCE. UNDERLINE THE THESIS STATEMENT TWICE


1. Space or time generalization
2. Example: Transition to move time forward
3. Example: Transition to move time forward
4. THESIS STATEMENT
5. Generalization - Supporting or explaining thesis
6. Example
7. Example
8. Example
NOTE: Examples should bring together the thesis paragraph and the next generalization.
9. Generalization
10. Example
11. Example
12. Example
NOTE: Sentence may begin with same form or may have variety introduced, depending on the stage of the writer's development.
13. Reiteration of thesis
14. Example
15. Example
16. Example
Last sentence should extend the thesis forward or outward.

CATS

1. All over the country, people keep cats. 2. Some people have very fancy cats. 3. Other people have plain old alley cats. 4. Whatever kind of cat it is, it makes the best pet of all.

5. One reason is that cats are very little trouble. 6. For instance, they are good hunters and can feed themselves if they have to. 7. They make themselves clean and neat after each meal. 8. They don't demand very much attention.

9. Additionally, cats are a treat to watch. 10. Most cats are very pretty. 11. A healthy cat has a nice fur coat that gleams. The way cats move is graceful and smooth.

13. Cats really are the best pet. 14. If people think about how little it costs to keep a cat, they will choose a cat for a pet when money is tight. 15. As more people appreciate their beauty, more will decide to have a pet cat. 16. There may be so many pet cats soon that we'll have animal doctors who specialize in "Cats Only"!

THE NEED FOR EXERCISE

1. If given the opportunity, people have always endangered their health by eating too much and exercising too little. 2. The ancient Romans indulged themselves with large banquets. 3. Today many Amercians have heart attacks because they are overweight and under-exercised. 4. For good health every adult should follow a daily plan of exercise.

5. Many doctors recommend jogging as a particularly effective form of exercise. 6. Heart patients jog because they need bodily movement which will strengthen the heart. 7. Jogging also builds leg muscles. 8. It can help a person lose extra pounds.

9. Another effective form of exercise is swimming. 10. It stretches arm and leg muscles. 11. It even reduces bulging waistlines. 12. Some swimmers say that water sports improve a person's coordination.

13. Because many Americans work in offices, they neglect the exercise necessary for being in good physical condition. 14. As people become more concerned with their physical wellbeing, jogging and swimming will be joined by other forms of strenuous movement. 15. Some physical therapists predict a boom in the number of health spas and exercise clinics in the next few years. 16. Some day even grandmothers may be running the four minute mile!

V-B, 06, 07

7. For practice with the 16-sentence model, ask students to arrange the sentences and paragraphs of the following composition in proper order.

GAME EXERCISE II: SALT

1. From very early times, salt has been an important ingredient in man's life.
2. Another reason that salt is so important is its health and/or medicinal value.
3. The first idea that comes to mind about the importance of salt is its relation to food.
4. In the remains of ancient cities, archeologists have found this mineral among the "everyday" items in the houses.
5. Salt adds to the flavor and also helps preserve certain foods.
6. In addition, cleansing wounds and bathing sores with salt is an old and reliable "curing" method.
7. Because salt is an expected ingredient in our food and also a necessary, useful health requirement, it will continue to be important in our everyday lives.
8. Through later periods of history, there have been many records, such as recipes and home medicine books, which mention the use of salt.
9. Using salt to "cure" or keep food without refrigeration is well-known practice among campers and people who live in areas without electricity.
10. The high cost of food, especially meat, has made plain, less expensive items, such as spaghetti, more popular and, therefore, has increased the demand for seasoning.
11. Salt also keeps moisture in the body and is, therefore, a kind of thermostat which helps to keep our body temperature normal.
12. Not only in the past, but also today, salt is a common and also necessary part of our everyday lives.
13. In the future, the uses of salt as a food and as a health item will be even greater as researchers discover more about this desirable and necessary common household item.
14. Many food items, such as bread, rice, gravy, and soup would seem "flat" and tasteless without this seasoning.
15. In fact, with the increase in "back to nature" foods, salt as a preservative is in some cases preferred to chemicals.
16. Every person needs a certain amount of salt to keep the body chemistry in a healthy balance.

LOGICAL ORDER: SALT

1. From very early times, salt has been an important ingredient in man's life. 4. In the remains of ancient cities, archeologists have found this mineral among the "everyday" items in the houses. 8. Through later periods of history, there have been many records, such as recipes and home medicine books, which mention the use of salt. 12. Not only in the past, but also today, salt is a common and also necessary part of our everyday lives.

3. The first idea that comes to mind about the importance of salt is its relation to food. 5. Salt adds to the flavor and also helps preserve certain foods. 14. Many food items, such as bread, rice, gravy, and soup would seem "flat" and tasteless without this seasoning. 9. Using salt to "cure" or keep food without refrigeration is a well-known practice among campers and people who live in areas without electricity.

2. Another reason that salt is so important is its health and/or medicinal value. 16. Every person needs a certain amount of salt to keep the body chemistry in a healthy balance. 11. Salt also keeps moisture in the body and is, therefore, a kind of thermostat which helps to keep our body temperature normal. 6. In addition, cleansing wounds and bathing sores with salt is an old and reliable "curing" method.

7. Because salt is an expected ingredient in our food and also a necessary, useful health requirement, it will continue to be important in our everyday lives. 10. The high cost of food, especially meat, has made plain, less expensive items, such as spaghetti, more popular and, therefore, has increased the demand for seasoning. 15. In fact, with the increase in "back to nature" foods, salt as a preservative is in some cases preferred to chemicals. 13. In the future, the uses of salt as a food and as a health item will be even greater as researchers discover more about this desirable and necessary common household item.

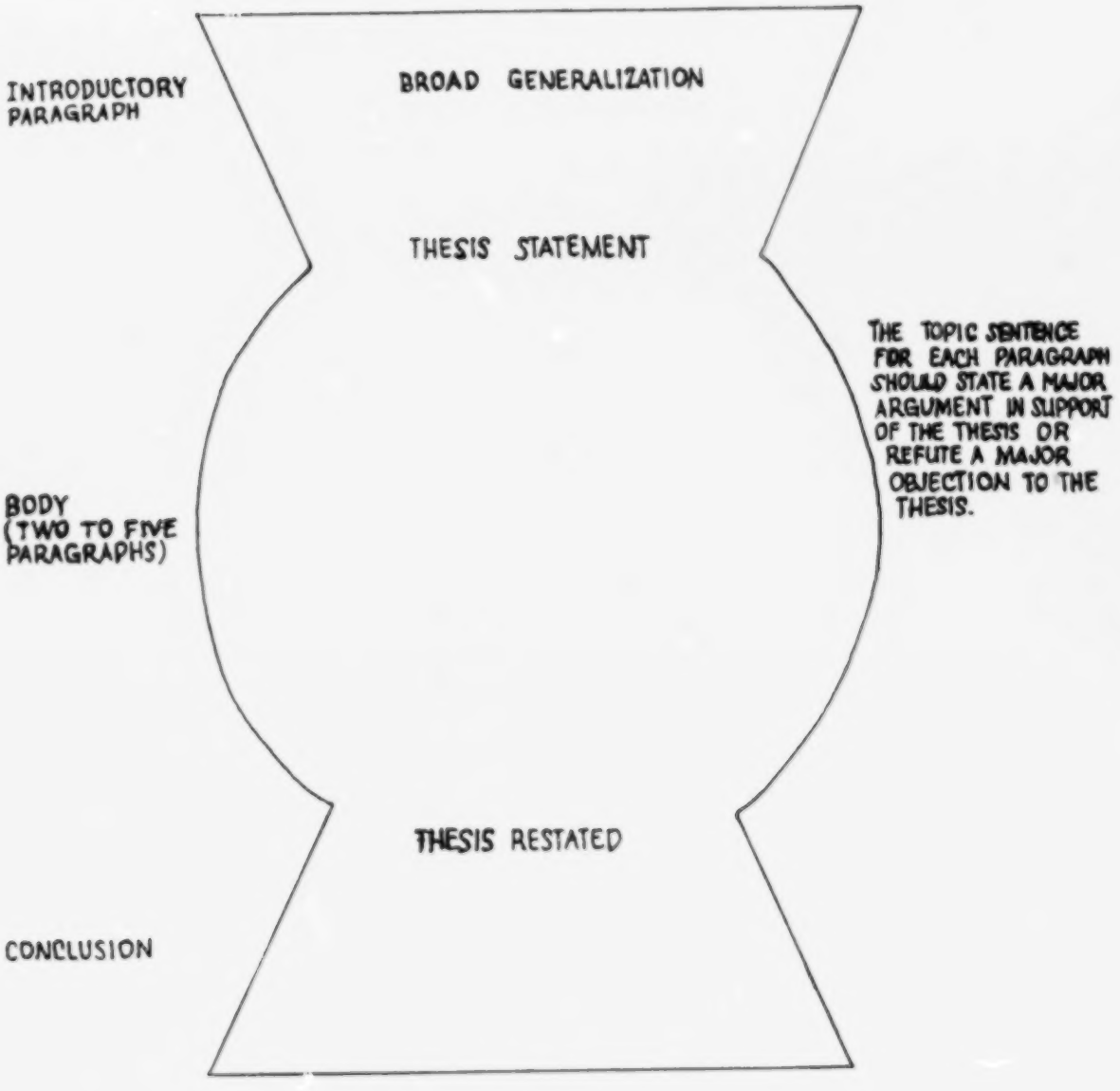
8. The keyhole paradigm can be used to help students organize multi-paragraph compositions more effectively. This method of organization also applies to term papers. Before beginning this lesson, review a unit on the topic sentence and single paragraph development.

   Distribute a handout which graphically explains the keyhole model (see next page). The wide part at the top of the keyhole contains broad generalization statements, ideas to capture the reader's attention (startling statements, topical events, a quotation, etc.). The introductory paragraph narrows to the last sentence which is the thesis statement.

   The enlarged middle section of the model forms the body or developmental part of the paper. It should contain the writer's most important, dramatic or effective argument. Depending on the ability levels of the students, this section may contain two to five paragraphs.

   The concluding paragraph forms the bottom of the keyhole. In this paragraph, the student restates his/her thesis in some form. S/he may expand arguments by stating several predictions and ending with an effective sentence.

   Following the explanation of the diagram, give students a sample essay (see page after next) and review the parts again. Help students to construct an effective thesis statement. Put several on the board, then have the class give additional examples.


INTRODUCTORY PARAGRAPH
BROAD GENERALIZATION
THESIS STATEMENT
THE TOPIC SENTENCE FOR EACH PARAGRAPH SHOULD STATE A MAJOR ARGUMENT IN SUPPORT OF THE THESIS OR REFUTE A MAJOR OBJECTION TO THE THESIS.
BODY (TWO TO FIVE PARAGRAPHS)
THESIS RESTATED
CONCLUSION

KEYHOLE MODEL

Sample Composition

(1)Since the time Shakespeare presented Hamlet, men have been speculating about his characters. (2) In the writing of scholars since Elizabethan times, we find many articles on Shakespeare's Hamlet. (3)In later times, libraries abound in books that discuss this play. (4)Not only in the past, but also today, Shakespeare's Hamlet makes a very interesting topic. (or) (4) Not only in the past, but also today, Shakespeare's Hamlet provides useful and interesting possibilities for study.

(5) One reason for this is the inner conflict of the character, Hamlet. (6) By nature and training he is a sensitive, rational, and educated man who is faced with a problem which only apparently irrational action can solve. (7) To save his life, he kills Rosencrantz and Guildenstern; and to avenge his father's death, he instigates a duel which ends in the King's, his mother's, and his own death. (8) Hamlet's constant debate with himself and his subsequent actions create a fascinating drama which holds the audience's interest until the final resolution.

(9) Another reason for the interest in Hamlet is the suspense in the play. (10) Waiting to see if and how Hamlet will avenge his father creates interest. (11) The outcome for the whole country is not clear until the end. (12) In addition, the characterizations of the Queen and Ophelia create suspense because their guilt or innocence cannot be determined until acts and scenes near the end of the play.

(13) Because of the protagonist's inner conflict, the play's supernatural elements, and the strength, insight, and passion of some of the characters, the play will continue to be popular and writers will be drawn to it. (14) In fact, Hamlet's psychological appeal will contribute to its popularity with modern readers and writers. (15) Both the interest in psychoanalysis and man's subsconscious as well as the enjoyment of a good plot being worked out will provide even greater stimulus for the study of Hamlet. (16) It is not impossible to imagine Hamlet being read and studied by persons taking interplanetary trips.

V-G, 08

9. Ask each student to write a letter, selecting a fellow classmate as his/her intended audience. Students will complete their letters in class and deliver them. A period of reading and discussion among students should follow.

   Then have students write a second letter on the same topic--this time to a teacher or parent. In making the assignment, review the differences in diction and style dictated by a different audience.

V-G, 08

10. Hold a discussion about writing for an audience. Then read a poem to the class. Discuss the poet's language and its relation to his purpose and audience.

V-G, 08

11. Present a conversation between a student and a teacher or parent, using an audio tape, video tape, or through role-playing. Suggested topics include use of a family car, house rules for dating, a major class assignment; or any other topic that is of keen interest to both students and adults.

    Then present a conversation between students on the same topic (live or on audio or video tape). Hold small group discussions on the differences between the conversations and the reasons for the differences. Have a student from each group present his/her group's points of discussion to the entire group.

V-G, 08, 09, 13; V-E, 03, 05

12. Challenge students to take positions on topics about which they feel very strongly. Have students present arguments, shifting their audience to the principal, the PTA, the school board, the student council, the Governor of Lousiana, the President of the United States, and so forth.

    Ask students to write the first draft of their paper. Illustrate the use of transitional words and phrases and the role these elements play in tying together ideas in a written selection. Have students exchange rough drafts and edit one another's papers for form and grammatical elements discussed.

V-G, 10

13. Draw a large tic-tac-toe diagram on the board. Give students one general topic related to a school activity or holiday.

    Examples:
    a. Homework
    b. Mardi Gras
    c. Pep rally
    d. Literary

Ask students to give one-word impressions related to the chosen topic. Write these impressions in the squares in random order.

Example: Homework

boring	hard	school
headaches	sick	dangerous
punishment	help	groan

The students now choose three of the nine words going in a vertical, horizontal, or diagonal direction. These three words are then used in a topic sentence about homework, and the remainder of the paper must discuss only those three ideas. No other ideas may be used.

Sample topic sentences:

a. When I think of homework, I think of dangerous, sick headaches.
b. When I am doing my boring homework, I groan until I am sick.

When the paragraphs are completed, have students exchange papers to check for irrelevant details. Any ideas that deviate from the three limiting words will be considered irrelevant.

V-B, 13

14. Present the following excerpt from A Kingdom in a Horse by Maia Wojeiechowska and explain that it contains errors.

> It was a real bueatiful walk. The path was not to shadey, and the wunderful foliage was green. As sarah and gypsy walked to the top of hill she knew its real important not to show fear to her horse. Sarah read a book, Care for Horses, and Lee Earl had learned her good two. Sarah try to here everything that Lee Earl suggest.

Have students make a four column-chart on a page and list all errors in the proper category. Example:

Spelling	Usage	Punctuation	Capitalization
bueatiful	real	hill, she	sarah

When the charts have been compared and errors identified, have students complete the exercise by writing the paragraph correctly.

V-B, 13

15. Choose students who had the fewest errors and the overall best papers on an essay assignment. Ask these students to:

    a. participate as part of a writing lab by proofreading and making corrections on a portion of the themes written by classmates.

    b. meet individually with each student whose paper s/he proofread and corrected.

    c. recommend changes and corrections to these essays and explain all criticism.

Provide time for students to rewrite their essays, making the revisions they choose to make. Then review the final products to check for any remaining errors and ascertain why they were overlooked.

V-0, 13, 08; VII-D, 26; VII-C, 07, 08; IV-0, 15

16. On handouts or an on overhead, present samples of student writing that contain errors of a given type and discuss misuse of grammatical concepts. Have students write corrected versions of the material.

Variation: Play a tape recording of informal student conversation. Use this as a springboard for a discussion of good and poor usage. This could also be used as practice in understanding informal vs. formal usage patterns (e.g., discuss the impact of describing one's boss as a "real gas" or one's employer as a "cool dude").

V. COMPOSITION SKILLS
H. Writes in a variety of styles and forms.

V-H, 01

1 Have each student write a short poem beginning with the words "I wish." Rhyme is optional.

V-H, 01

2 Play "Rhyme Time," a game suggested by Joan Berbrich in "Writing Creatively." Divide into two teams. Team A offers a line; Team B must come up with a second line that rhymes with it.

Team A - Once upon a June day dreary.

Team B - Home I came completely weary.

If Team B is successful, it gets a point and gives a new first line. If it is not successful, it challenges Team A to provide a line. If Team A can do so, it gets a point and once again gives a first line.

V-H, 01

3 Ask each student to bring a picture to class--one that s/he feels is personally meaningful. Divide the class into groups of 3 or 4, and ask each group to respond to each picture with a short poem. Each poem must show imagery, figures of speech, and sound devices.

4. As a prewriting activity, have students brainstorm to identify recent natural phenomena around which a myth could be created.

Examples: Eruption of Mt. St. Helens
A hurricane
An eclipse

Then have them name American historical or literary figures whose exploits have become legendary.

Examples: George Washington
Daniel Boone
Paul Revere
Evangeline

Discuss modern American heroes as possible central characters in legends.

Examples: Christa McAuliffe
John F. Kennedy
Amelia Earhart
Martin Luther King

Write on the board a list of sayings that could be used as the moral for a fable.

Examples: "All that glitters is not gold."
"Don't judge a book by its cover."

Create orally in class a sample myth, fable, and legend using one of the subjects in each category. Then have students write an original myth, fable, or legend.

VI. WRITING MECHANICS
B. Uses appropriate punctuation.

VI-B, 12; VII-D, 07

1. Give the class simple sentences; as a group, add appositives, nouns of address, etc. (Be sure to teach only one skill at a time.)

   Example: Appositive: My uncle took me to the store.
   My uncle, the electrician, took me to the store.

   Nouns of address: Come here.
   John, come here.

   Later, read and discuss the possible answers. Stress the voice change where the commas are placed.

VI-B, 15

2. Prepare short story worksheets without commas. The stories must be read aloud so that students may see that commas sometimes are placed in sentences to avoid misreading. Ask students where they would place the commas. After the commas have been inserted properly, have students reread their stories, pausing at commas.

VI-B, 15

3. To establish a purpose for commas, distribute sentences whose meaning is changed when punctuation is added.

   Example: The teacher said the principal was not very good looking.
   "The teacher," said the principal, "was not very good looking."

   I don't want to eat Mother!
   "I don't want to eat, Mother!"

   Woman without her man is incomplete.
   Woman, without her, man is incomplete.

   Have students write their own tricky sentences to try out on their classmates.

VI-B, 18; V-E, 02

4. From the art teacher or the library borrow prints of famous works of art. Post them with the title of each on the bulletin board. If prints are not available, borrow several art books from the library and arrange them on a table with each open to a well-known masterpiece.

   After the students have had the opportunity to examine the pictures carefully, tell them to write the title of the one they like best. Then they will write a short paragraph explaining why this particular work of art is their favorite. Review capitalization and punctuation rules for writing titles within a composition.

   This activity can be repeated using recordings of long musical compositions. Write the name of the composition on the board and then play an excerpt. Have each student choose a favorite from four or five samplings and write a paragraph explaining why.

   Several days later write the names of the artists and musicians on the board. For a homework assignment, assign research on the works of the student's favorite artist and musician. When the research has been completed, have students use their notes to complete a chart such as this:

Artist Works	Musician Works

VI. WRITING MECHANICS
C. Uses correct spelling for familiar words.

VI-C, 09

1. Take your students on an imaginary spelling tour of your city or community. Use the school as a starting point. To increase interest, post a city map (or draw a simple version of main traffic arteries and points of interest on the tour) and point to each "tourist attraction" as it is mentioned in your tour guide spiel.

   Have students begin by numbering 1-10 on clean notebook paper. Tell them to write the name of each attraction mentioned in the order they are "visited." Your tour may sound something like this:

   > "We will begin our tour of 1. (Name of City) at beautiful 2. (Name of school) located on 3. (Name of street). As we drive through this quiet, shady neighborhood we see the well-kept homes of the fine citizens of this lovely city. Soon we will be passing the 4. (Name of Church). This is one of the oldest buildings in town still in use. When we reach 5. (name of street) we will be approaching the 6. (Name of shopping mall) which was constructed in 1974 and cost three million dollars. The beautiful area just ahead is the 7. (Name of park) which occupies 16 acres here in the center of town. In a few moments we will be crossing the 8. (Name of bridge) over the 9. (Name of river). After that we will return to the school by 10. (Name of street).

   Have each student check the spelling on his/her own paper after you have listed the words correctly on the board. Next, ask each student to compose his/her own spelling tour covering "attractions" not mentioned in your presentation. On the following day spot check the tours and have two or three good ones read in class, following the same procedure of spelling the community words and checking later for corrections.

VI-C, 12

2. Have students memorize the spelling variants for vowel sounds.

ea	appearance	instead	pleasure	treasure
	death	jealous	pleasant	
	disappear	meant	measure	
ai	despair	villain		
au	author	fault		
	because	restaurant		
ou	bouquet	boulevard	tourist	
	courage	courtesy	group	
	route	enough	trouble	
	detour	coupon	souvenir	
ia	allegiance	brilliant	parliament	valiant
	auxiliary	diamond	especially	

Have students write twelve sentences using words from the preceding lists. When they write the word, they should leave two blanks where the vowel digraph would appear. Exchange papers and have students fill in the blanks in sentences written by a peer.

VI-C, 12

3. Have each student bring five scrambled words to class. As an oral exercise, ask students to unscramble words as volunteers post them on the board.

VI-C, 12

4. Have students memorize: "i" before "e" except after "c" or when sounded as /a/ as in "neighbor" and "weigh." Then apply the rule to the following vowel digraphs. Note exceptions.

ie spells /e/

field	piece	chief	siege	retrieve
yield	niece	relief	diesel	reprieve
wield	grief	shriek	grieve	medieval
shield	thief	priest	believe	hygiene
fiend	brief	belie	achieve	believe

ei spells /e/

sheik	neither	caffein	either
seize	leisure	seizure	protein

ei spells /a/

weight	freight	vein	neigh	neighbor
veil	eight	sleigh	rein	beige

ei before gn

reign	feign	sovereign	deign	foreign

When "c" spells /s/ followed by ei

ceiling	deceive	conceive	conceit	perceive

Other sounds ie and ei spell

friend	pie	forfeit	review
view	die	counterfeit	tie

When ci, ti, or si spells /sh/, "e" follows

species	sufficient	patient	ancient	deficient
quotient	conscience	proficient	transient	efficient

VI-C, 12

5 Prepare copies of crossword puzzles, acrostic poems, or other word games for supplemental work.

VI-C, 12

6. Assign an in-class paragraph whose topic must be a noun ending in "o" (e.g., a piece on heroes, tomatoes, potatoes, pianos, etc.).

VI-C, 12

7. Select several paragraphs from a story. Have students read the material silently, listing "ie" and "ei" words on paper. Review listed words orally, asking students to take turns pronouncing each one.

VI-C, 12

8. Use an inductive strategy for showing when to use the ei or ie spelling.

   Note the pattern: conceive - conception
   receive - reception
   deceive - deception
   perceive - perception

   Note that the clue to why the sound after the soft c is spelled with an e in conceive can be found in the meaningfully related derived form.

   Be sure to relate spelling multisyllabic words with vocabulary development: roots and suffix derivations.

VI-C, 12

9. For supplemental activities, have the students make a list of as many multisyllabic words using "ie" and "ei" combinations as possible, perhaps with some competition.

VI-C, 12

10. Challenge the students to write a coherent paragraph using twenty or more multisyllabic words. Make this a "contest" of sorts.

VI-C, 12, 13

11. Distribute a written list of paired words such as the following:

invisible--indivisible	personal--personnel	vacation--vocation
perspective--prospective	formally--formerly	prosecute--persecute
accept--except	farther--further	conscience--conscious

   Choose one word from each pair. Pronounce it, then use it in a sentence. Ask students to underline the given word.

VII. LANGUAGE STRUCTURE AND USAGE
A. Composes basic sentence types and patterns.

VII-A, 05, 10

1. After studying the four types of sentences classified according to meaning and purpose (declarative, imperative, interrogative, exclamatory), have students write four paragraphs using each of the four types. Other experiments can include the four sentence patterns classified according to grammatical structure (simple, compound, complex, compound-complex).

VII-A, 09; VII-B, 03, 06

2. This exercise can be used to develop composition skills with students who resist learning grammatical terminology, or it could be used to introduce sentence combining using compound and complex sentences. First, explain that all sentences have words that carry the idea and other words that glue the ideas together.

   Example: A small boy fell into the deep end of the pool, but he swam to the edge and crawled out.

   Idea Words: small, boy, fell, deep, end, pool, swam, edge, crawled, out

   Glue Words: a , into, the, of, but, to, and

   Ask students how many other sentences they can make--keeping these same ideas, but using a different combination of glue words.

   Example:

   a. A small boy swam to the edge of the pool and crawled out after falling into the deep end.
   b. A small boy, who fell into the deep end of the pool, swam to the edge and crawled out.
   c. Into the deep end of the pool fell a small boy, but he swam to the edge and crawled out.

Continued . . .

Next have students try to combine two sentences with glue words in different ways.

Example: Tom lives in Shreveport. He attends Byrd High School.

Idea Words: Tom, lives, Shreveport, attends, Byrd High School.

Glue Word: in

For the first "combined" sentence they should use "in" and "and" (i.e., "Tom lives in Shreveport and attends Byrd High School."). In the second combined sentence, they should use "who" and "in" (i.e., "Tom, who lives in Shreveport, attends Byrd High School.").

Next, they might combine these three sentences with glue words.

Example: We go to school. We want good grades. We do not like to do much homework.

Solutions:
a. Use "although"
b. Use "but"
c. Use "and yet"

Finally, ask students how many different single sentences they can make by combining four sentences?

Example: Jody baked cookies. The cookies were chocolate chip. The bake sale is Saturday. The bake sale is for the Library Club.

Be sure to include all of these idea words: Jody, baked, cookies, chocolate chip, bake sale, Saturday, Library Club

Sample "combined" sentence: Jody baked chocolate chip cookies for the Library Club bake sale on Saturday.

VII-A, 11

3. Using the noun-verb-direct object pattern, construct a sentence omitting the verb. Students will complete the sentence by supplying different transitive verbs in this pattern.

   Sample Sentence: Carpenters _____ houses.

Possible Verbs:	plan	repair	renovate	construct
	paint	build	remodel	demolish

   Explain the function of the noun or pronoun which follows the transitive verb in the above pattern. Using their own papers, students will identify a sentence using the noun-verb-direct object pattern, labeling its parts.

   For further development of syntactic fluency, discuss other patterns and have students identify them in their papers.

VII-A, 11

4. Construct a set of playing cards for the game "Fishing for a Pattern." One half of the cards will contain sentences (e.g., "Frogs leap."); the other half will have sentence patterns such as N-V . Each student draws five cards. To have a match, a sentence card must be paired with a pattern card. The first player asks the opponent for a card (e.g., "Do you have a sentence to match N-V-ADV?"). If s/he does, the player receives the card to make a match, and continues to ask if s/he can make pairs. When the opponent does not have a card, s/he is to draw from the fish in the pond.

VII-A, 11

5. Divide the class into two teams. Provide a set of teacher-made word cards (nouns, verbs, etc.) to each team. Display a card with a sentence pattern noted (e.g., N-V-ADV). Each team is to compose a sentence in this pattern with the word cards. A member of the first team to complete the task reads the team's sentence aloud. If the pattern is correct, the team receives a point. If it is not correct, a member of the other team reads that team's sentence. The team with the most points wins.

VII-A, 11; VII-C, 01

6. On the day preceding the activity, select from volunteers three or four students to sing one popular song each. As the student sings, the class will listen for nouns and verbs and jot them down on scratch paper. At the end of each song compare lists. When controversy arises, have the presenter write the entire sentence on the board. Lead the students to understand why a particular word is or is not used as a noun (or a verb) in that sentence. Repeat this procedure after each song. The same activity can be used as review with adjectives, adverbs, prepositional phrases, etc.

Example:

"Georgia, Georgia, no peace I find.
Just an old sweet song keeps Georgia on my mind."

NOUNS

Georgia:	Noun of address
Peace:	Direct object
Song:	Subject
Georgia:	Direct object
Mind:	Object of preposition

VERBS

Find:	(for subject: I)
Keeps:	(for subject: song)

Note: You could borrow a record and record player from the library, rather than ask students to select songs.

VII-A, 11

7. Make cards for each sentence pattern studied (e.g., N-LV-PN or N-V). Have students agree on a topic in everyday life they would like to talk about. Each student draws a pattern and says something different about the topic, using his/her pattern.

VII-A, 12

8. Start this activity by displaying a NO SMOKING sign and an APARTMENT FOR RENT sign. Ask students to tell what the signs would say if they had been written in complete sentences. Then ask for volunteers to contribute other abbreviated communications used as signs. Write them on the board. Your list might include these:

    a. Out of Order
    b. On the Air
    c. Open 24 hours
    d. Sorry, Full (parking lots)
    e. Quite, Please: Hospital Zone
    f. Other Door
    g. In person: Johnny Cash
    h. Slow. School Zone.

    Ask students to make a complete sentence by supplying the missing words. You can extend the exercise by asking them to identify the parts of the sentence they have added.

VII-A, 14

9. Guide students to discover that word order (syntax) may change without changing the meaning. Variety in sentences keeps writing from becoming boring and monotonous. Write a sentence on the board (e.g., "The principal is here"). Ask if there is another way of saying this. Students may say, "Here is the principal." Use other examples. Have students read the sentence and say it in another way. Identify the "movables" and note how changes may alter the emphasis or effect, but not the meaning.

    a. Adverbs: Finally he went. He went finally.
    b. Adjectives: The silly old woman . . . The old silly woman . . .
    c. Phrases: He walked to town. To town he walked.
    d. Clauses: Because he lost his glasses, we were late.
       We were late because he lost his glasses.

VII-A, 14

10. Give students a model sentence that can be changed in a variety of ways to convey the same meaning. Then give students a similar sentence to write in as many ways as they can.

    Sentence: The students completed their seatwork and went out to play.

    Sample Changes:

    a. Completing their seatwork, the students went out to play.
    b. The students who completed their seatwork went out to play.
    c. When the students completed their seatwork, they went out to play.
    d. Having completed their seatwork, the students went out to play.
    e. Their seatwork completed, the students went out to play.
    f. Out to play went the students when their seatwork was completed.
    g. Before going out to play, the students completed their seatwork.

VII-A, 14

11. Often poems use varied structure in order to develop a rhyme. Have students change poetry structures to sentences and note how rhymes often disappear. Popular song lyrics could be substituted for poetry.

    Example: Snowflakes of icy lace
    Come falling down
    Upon my face

    Sentence form: Icy lace snowflakes fell on my face.

VII. LANGUAGE STRUCTURE AND USAGE
B. Uses subjects and predicates appropriately.

VII-B, 06; VII-A, 11

1. Select a paragraph from an article or an essay and have students reduce sentences to kernel sentences. Then have them expand and build the kernel ideas into more complex original sentences.

   Have students read aloud examples of their best sentences. Then have them write examples containing direct and indirect objects, predicate nominatives, predicate adjectives, and adverbial modifiers.

   Students may use the questions, who, what, when, where, why, how, which one, and what kind, to expand kernel sentences.

VII-B, 06; V-G, 13

2. To provide content for application of sentence-combining skills, have students write an original composition at least one paragraph in length. Suggest several current, interesting topics for teenagers (e.g., rock music, roller skating, biking).

   On the following day, have students pair off to read and critique one another's compositions. During this editing activity, students should look for opportunities to improve sentence structure by combining sentences and reducing syntactic structures to increase syntactic maturity.

VII-B, 06; V-B, 01

3. Write on the board a kernel sentence and this list of instructions:
    1. Change the verb to a more vivid one.
    2. Change the noun to a more exact one.
    3. Add a word that describes the noun.
    4. Add a word (or words) that tells "how."
    5. Add a word (or words) that tells "when."
    6. Add a word (or words) that tells "where."
    7. Add a phrase that explains "why."
    8. Reorder and rephrase the sentence to make it read as smoothly and effectively as possible.

    Work through the kernel sentence, using suggestions from the class.

    Example: The girl laughed.

    1. The girl giggled.
    2. The teenager giggled.
    3. The pretty teenager giggled.
    4. The pretty teenager giggled spastically.
    5. The pretty teenager giggled spastically all during sixth hour.
    6. The pretty teenager giggled spastically all during sixth hour English class.
    7. The teenager giggled spastically all during sixth hour English class, for she suddenly had realized she belonged in a fifth hour English class.
    8. (Rephrase to smooth, if necessary.)

    Divide the class into groups. Have each group expand other core sentences by going through the eight steps.

VII-B, 06

4. Assign students to small groups and have them rewrite the following short sentences, making them considerably longer and more detailed:

   a. We left the office at 5 o'clock. (Clues: Who are "we"? Destination? Condition of "we". After how long?)
   b. The bride and groom posed beside the wedding cake.
   c. The clown entered the circus tent.
   d. The hunters returned early.
   e. The cat stalked the bird.

   Provide examples of long complex sentences from works of authors such as Henry James, William Faulkner, and so forth. Have students condense each of these examples to a short concise sentence.

VII-B, 06; V-G, 11

5. Ask the students to use the journalistic questions "who," "what," "where," "why," and "how" to expand the following ideas:

   a. shopping in a supermarket
   b. Tom loses
   c. arguing
   d. in the shower
   e. basking in the sun
   f. stomping her feet
   g. dancing till sunrise
   h. hustling
   i. scoring the winning touchdown
   j. having been ridiculed
   k. to dream the impossible dream
   l. to flirt
   m. suddenly crashing
   n. speeding across the tracks
   o. exhausted from the hike
   p. bolting into the street
   q. hissing
   r. taking the river's test
   s. to clean the porch
   t. ditching biology

   Next, have them use the journalistic questions to expand the following general sentences into more specific ones:

   a. The union leaders talked about the contract. WHO? WHAT? WHERE?
   b. The movie was thrilling. WHAT MOVIE? WHY? WHEN?
   c. The girl hates the dentist's office. WHO? WHY? WHEN?

VII. LANGUAGE STRUCTURE AND USAGE
C. Composes phrases and clauses.

VII-C, 01, 02, 04

1. Select sentences containing an adjective clause. Have students reduce the clause to a participial phrase or a prepositional phrase.

   Example: Sentence with Adjective Clause
   --The boy who had been repairing his motorbike was covered with grease.

   Sentence with Participial Phrase
   --The boy repairing his motorbike was covered with grease

   Example: Sentence with Adjective Clause
   --The student who had an after-school job always turned in his homework late.

   Sentence with Prepositional Phrase
   --The student with an after-school job always turned in his homework late.

   Reverse the procedure of sentence-combining for additional practice.

   Example: Combined Sentence
   --Delighted by the movie Ten, the guys spilled out onto the sidewalk, talking excitedly.

   Single Sentence
   --The guys were delighted by the movie Ten. The guys spilled out into the sidewalk talking excitedly.

   After students combine sentences orally, assign some sentence-combining exercises to be done in writing.

VII-C, 01; VII-B, 07; VII-D, 26

2. Make three posters for a preposition bulletin board. These can be saved and used year after year. Select three nouns that are easy to illustrate. On each poster, illustrate one of the nouns and select five prepositions that are appropriate for use with that noun. Write one sample sentence on each poster as an example of what you expect from the students. Your illustrations might look like the sample below

Examples: Mountain, Mary, Storm

Direct students to write a sentence using each preposition on each poster. Have students take turns writing on the chalkboard "Mountain sentences" or "Mary sentences." Editing these sentences in class could provide the opportunity to teach subject-verb agreement with prepositional phrases. It might also be a good time to review pronoun case.

Examples: Neither of the boys plays on our team.
Will you go to the party with Mary and me?

VII-C, 04; VII-B, 06

3. To improve syntactic maturity, have students directly manipulate sentence structures. Select from current writings or construct a pair of sentences related to a single idea. Have students orally combine the two sentences into a single complex sentence containing an adjective clause.

   Example sentences: The students were exhausted from exercising.
   The students sat on the gym floor.

   Combined sentence: The students who were exhausted from exercising
   (adjective clause)
   sat on the gym floor.

VII-C, 06

4. Emphasize the importance of making meaning clear and precise through the use of carefully place modifiers. Ask students to observe the confusion caused by misplaced modifiers in the following sentences.

   a. Jill read a book about President John F. Kennedy who is writing a research paper on the Bay of Pigs fiasco.
   (Jill, who is writing a research paper on the Bay of Pigs fiasco, read a book about President John F. Kennedy.)

   b. The poem expresses a great love of freedom by Lord Byron
   (The poem by Lord Byron expresses a great love of freedom.)

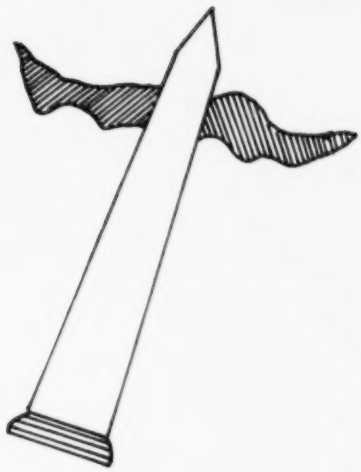
VII-C, 07

5. Ask students to proofread one of their papers and to correct any dangling participles. Explain that a dangling participle is a phrase that cannot logically refer to any other element in a sentence. The following may serve as examples:

   a. Peering through the binoculars, the rare cockatoo was seen.
   (Peering through the binoculars, John saw the rare cockatoo.)

   b. The game was enjoyed sitting in the box seats.
   (The game was enjoyed by the parents sitting in the box seats.)

6. Write several sentences with misplaced or "dangling" modifiers on the chalkboard. Ask the students to copy them and to draw a cartoon for each illustrating the literal (ridiculous) meaning of the sentences as they are written. Examples:
    a. Flying over Washington D.C., the Washington Monument came into view.
    b. The cause of this accident was a guy in a little car with a big mouth.



Have the students explain the cartoons by explaining the error in the sentence. For instance: "flying over Washington, D.C." has nothing in the main clause to modify except "Washington Monument." Therefore, the sentence actually means that the monument is flying.

When the cartoons have been shared and enjoyed, ask students to correct the original sentences.

Examples:
a. While we were flying over Washington, D.C., the Washington Monument came into view.
b. The cause of the accident was a guy with a big mouth who was driving a small car.

Other sentences that could be illustrated easily:

a. A red boy's sweater was found in the hall.
b. Hanging from the ceiling I noticed a huge chandelier.
c. I scrubbed the garage with my brother.
d. My father shot an elephant in his pajamas.

VII. LANGUAGE STRUCTURE AND USAGE
D. Uses nouns, pronouns, verbs, adverbs, and adjectives appropriately.

VII-D, 15

1. Make a linking chain out of paper. On each link, put a linking verb (e.g., be, been, am, is, are, was, were, etc.). Prepare a container of word cards. Put a subject and a subject complement--a noun that means the same as the subject or an adjective that describes the subject--on each card. Students draw a card and link the words with one of the helping verbs.

VII-D, 17; VII-C, 01; V-H, 02

2. Give the following directions to students:
   Write an autobiography of twenty-five or more sentences. Answer the questions as shown in the examples.

   a. Tell where you live now. Use a proper noun in a prepositional phrase. Underline the prepositional phrase.
      Example: I live on Maple Street. I live in Denver.

   b. Describe your general appearance. Use and underline an adverb and a predicate adjective.
      Example: I'm quite muscular. I'm very slender.

   c. Write ten sentences that describe your character traits in different situations. Begin each sentence with a prepositional phrase and end with a predicate adjective.
      Example: During a test I'm tense. On rainy days, I'm sad.
      At home I'm happy. In school I'm industrious.

   d. Write five actions you did this week. Add an adverb (telling how) before the verb and a prepositional phrase (telling where) after the verb.
      Example: Sadly I trudged toward school.

Continued . . .

e. Tell three things you usually do after school. Make the verb transitive and underline the direct object.
Example: After school I do my homework.

f. Use ten nouns that name your favorite scents, tastes, sounds, sights, and things to touch. Put a descriptive adjective in front and an "ing" word afterward.
Example: roasted hot dog sizzling red rose blooming
silver bell tinkling wintry wind wailing

g. Give your three favorite authors. Use and underline predicate nouns in series.
Example: My favorite authors are Mark Twain, Joseph Conrad, and Robert Louis Stevenson.

h. List three wishes or hopes you had this week. Begin with an adverb. Use and underline a descriptive adjective. Make the verb intransitive.
Example: Wistfully I hoped for an easy test.

i. Name five emotions you felt today. Begin with a prepositional phrase. Make the verb transitive and use a descriptive adjective.
Example: Before lunch I felt smoldering resentment.

j. Tell of three times you gave something to a friend. Use your friend's name as an indirect object.
Example: I gave Norman a new book on rockets.

k. Begin a sentence with, "When I was nine." Tell your chief fear. Then underline the when clause and put a comma after it.
Example: When I was nine, I dreaded being alone in the dark.

VII-D, 26; III-B, 05

3. *For a given period in English class, the students are not to use pronouns.* They must repeat the noun each time they speak. This is a good introduction to a review of pronouns.

Then, you might assign a narrative paragraph in which the author may use no pronouns. When the paragraphs are complete, select two or three to be copied on the board. As a group, decide where pronouns should be substituted for nouns. Remind students that indefinite pronouns are treated as singular forms.

Example: All the students may do what all the students please after the assignment is completed.

Everybody may do what he pleases after the assignment is completed.

VII. LANGUAGE STRUCTURE AND USAGE
E. Uses conjunctions and prepositions appropriately.

VII-E, 03, 04

1. Put the following information on the board.

A conjunction is a word which joins words or groups of words.

Coordinating conjunctions are: and, but, so, for, or, nor, yet

Example: The cave explorers carried ropes and torches.
You may take the test now, or you may wait until later.

Correlative conjunctions (found in pairs) are: either/or, neither/nor, not only/but also, both/and

Example: Our class will furnish either the punch or the cookies for the party
Both cats and dogs make good pets.
Clare Booth Luce was not only a playwright but also an ambassador.

Have students copy the following sentences and supply needed coordinating and correlative conjunctions.

a. We will play _____ badminton _____ volleyball.
b. Paul Bunyan _____ Babe, his Blue Ox, are part of American Folklore.
c. We read _____ _____ our text _____ _____ the books in the library.
d. Phyllis McGinley is a poet _____ writes essays as well.

Continued . . .

e. _____ Los Angeles _____ San Diego is the capital of California.

f. My parents are going shopping, _____ I am staying at home.

g. _____ the seal _____ the porpoise enjoy showing off for people.

h. The happy winner of the skating contest waved her hands _____ threw her cap into the air.

i. The freshman did not win the race, _____ had he expected to win it.

VII-E, 04

2. Reinforce the use of correlative conjunctions. List the conjunctions on the board and have students write a sentence with each pair. Require students to use at least one pair of conjunctions in composing a paragraph.

VIII. STUDY SKILLS
A. Demonstrates library skills.

VIII-A, 04, 05

1. For students who are unfamiliar with the library and its resources, have the librarian give the students a tour of the facility. Ask the librarian to include information on the following:
    a. Using the card catalogs
    b. Reading catalog cards
    c. The Dewey Decimal System

Provide the students with worksheets to practice these skills. Example:

The Card Catalog

Go to the card catalog in your school library. Locate a card for each of the items listed in the chart below. Indicate in the first column whether the item is a subject, author, or title. Then, find the card in the card catalog and write in the second column the letters of the drawer in which the card was found. In the third column write the call number of the book which appears on the card.

ITEM	SUBJECT, AUTHOR, OR TITLE	LETTER OF DRAWER	CALL NUMBER
a. All the President's Men			
b. China - History			
c. Robert N. Webb			
d. Phantom deer			
e. The maybe monsters			
f. Lawrence Tacker			
g. Voodoo, devils and the new invisible world			
h. Horse Training			
i. William Clements Putman			
j. Russia - Economic Conditions			
k. Games people play			
l. Fly Fishing			

2. Several days in advance, prepare index cards with a question on each card. Vary the questions according to the interests and abilities of the students. Be careful to use several different sources.

   Students select one card at random, locate the correct source, and write the answer and source names on the cards. After one answer is located, the student returns the card to the box, draws another and follows the same procedure.

   Sample questions:

   a. What does the symbol © 1978 mean?
   b. What part of speech is aloof?
   c. What is the state motto of Texas?
   d. What are three interesting facts about Thomas Jefferson?
   e. To which Indian tribe did Crazy Horse belong?
   f. What are the last five lines of the sonnet by Emma Lazarus that appears on our Statue of Liberty?
   g. Where is Glacier National Park?
   h. What is the area code for Bogalusa, Louisiana?
   i. Who was Jesse Owens?
   j. What form of government is used in Japan?
   k. Which is the correct spelling, hor d'oeuvre or hors d'oeuvre?
   l. What is the single form of the word criteria?

3. Assign the following exercise as part of a library unit.

Directions: Write the main subject area, such as General Works, Philosophy, etc., in which you would find these books listed.

_____ 1. Six Great Modern Plays

_____ 2. The World's Great Religions

_____ 3. Introductory Philosophy

_____ 4. Laboratory Manual for Biology

_____ 5. Tennis

_____ 6. Aspects of Language

_____ 7. The English Revolution 1688-1689

_____ 8. Story of the Bible World

_____ 9. Victorian Poetry

_____ 10. Illustrated Medical and Health Encyclopedia

_____ 11. The Life and Times of Napoleon

_____ 12. The World Book Encyclopedia

_____ 13. Sun, Moon, and Stars: Astronomy for Beginners

_____ 14. Economics for the Citizen

_____ 15. Developmental Pscyhology

_____ 16. The Quarterly Review

VIII. STUDY SKILLS
B. Uses reference materials and media to obtain information.

VIII-B, 01

1. For students to learn to use any book effectively, they must know where to locate the information they need in the book. Review the following parts of a book:

I. Preliminaries (numbered in Roman numerals)
   A. Title Page (first printed page)
      1. Full title
      2. Author's name
      3. Publisher's name
      4. Place of publication

   B. Copyright Page
      1. Year of publication (editions)
      2. Owner of copyright

   C. Preface (foreword, introduction, acknowledgment)
      1. Statement of intention and scope of the book
      2. Sometimes acknowledges aid in preparation

   D. Table of Contents: Summary table showing general divisions, units, or chapters of the book with page numbers

   E. List of illustrations: Maps, charts, diagrams, photos, drawings--with page numbers

Continued . . .

II. Body of Book (text): Main section, numbered with Arabic numbers

III. Reference Matter

A. Appendix: Supplementary section for extra information--may be maps or diagrams, letters, copies of official documents

B. Glossary: Alphabetical list of technical, foreign, or special words with explanations or definitions.

C. Bibliography
1. List of books and/or articles containing additional materials
2. May list works used by author in his/her preparation
3. May be list of works on some of the subjects dealt with in the book
4. Entries arranged alphabetically by author's last name

D. Index: Alphabetical list of topics appearing in a book and page or pages

VIII-B, 04

2. Ask each student to make a budget to show how s/he would use his/her weekly or monthly allowance (for younger students) or any money s/he might earn (for older students). Then they should make a circle graph to display this information.

VIII-B, 04

3. Have students look for bar graphs, circle graphs, line graphs, and complex pictographs in the newspaper and national news magazines and cut them out. Formulate and ask questions to use in data interpretation.

Keep a list of topics represented by these graphs, and ask students to determine and make the appropriate type of graph to show the number and variety of topics represented (e.g., unemployment, population, budgets, voting patterns).

VIII-B, 11

4. Students should be given a thorough explanation of the thesaurus before they try to use it. Teachers should point out the following:
   a. The word "thesaurus" is derived from a Latin word meaning "treasure." Therefore, a thesaurus is a treasury of words.
   b. The purpose of using a thesaurus is to help find the exact word to express a particular meaning.
   c. While the thesaurus can be useful to a writer, it can also be a dangerous reference since the synonyms are listed without definitions or explanations of differences in meaning. It is easy, therefore, to choose an inappropriate word. Meanings of unfamiliar synonyms should be checked in a dictionary.

   Assign these exercises to your students for practice:
   a. Find three words that can be used instead of "youth."
   b. What are the words that can be used to describe a small town (e.g., village, hamlet)?
   c. List words that can be used to identify a specific messenger (e.g., postal worker, announcer, dispatcher, errand boy or girl).
   d. What are some words that can be used for "artist?"

VIII-B, 11

5. Use simple thesauruses, such as <u>In Other Words, A Beginning Thesaurus</u> (Scott, Foresman), as well as the more advanced <u>Roget's International Thesaurus</u>. Divide the class into small groups with at least one thesaurus per group. Allow time for students to examine the books for organization and types of information. Through discussion establish the fact that this reference is used when a synonym or antonym is needed for a word whose meaning is known.

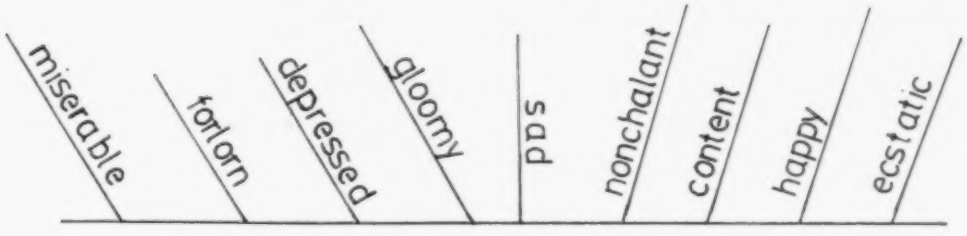
Continued . . .

On the board write a list of words for which there are a range of synonyms and antomyms.

Examples:	sad	pretty	little
	attempt	break	admire

Assign a word to each group. Working together they must devise a word spectrum to show the gradations in meanings of the synonyms and antonyms for the word.

Example: using "sad" as the beginning word



6. Review a few sample euphemisms. Point out the elements that are described such as the function of the item, its feel, its appearance, etc. Ask them to make their own euphemisms for familiar classroom items by using the thesaurus to locate synonyms for common descriptive terms.

   The following examples were created by 8th grade students.

   a. a mechanical device serviceable in honing narrow graphite recording implements (pencil sharpener)

   b. an encased graphite delineating instrument advantageous in preserving communication (pencil)

   c. an electronic mechanism signaling a timetable previously mandated by directorial authority (bell)

   d. an accumulation of helically bound parchment leaves facilitating preservation of pedagogical manifestations (spiral notebook)

   e. a compartmentalized structure functional in accommodating storage of literary dissertations (bookcase)

   f. a scholar's laminated supportive lectern utilized in expediting enlightment (student's desk)

   g. a cylindrical receptable accommodating unserviceable and obsolete agglomerated refuse (wastebasket)

   h. a woolen oblong indispensable information eradicator (chalk eraser)

7. Use atlases from the library--at least one general atlas and one historical atlas. Explain that while an atlas is chiefly a collection of maps, it contains information about industries, rainfall, elevation, historical change, rise and fall of empires, movement of peoples, and spread of cultures. Prepare questions that will lead students through atlases to find answers to various types of questions.

   Example:

   a. What is the population of (a) your home town or parish seat, (b) St. Lo, France, (c) Lake Placid, N.Y.?
   b. What are the numbers of the main highway and main interstate between Baton Rouge and New Orleans?
   c. What are the capitals of California, Costa Rica, North Carolina, Poland, Vermont, and Denmark?
   d. What large lake is near Hot Springs, Arkansas?
   e. What river runs through Rome, Italy?
   f. What is the number of miles from Shreveport to Monroe, Louisiana?
   g. What are the sea levels of Denver, Colorado and Cameron, Louisiana?
   h. In what country is a town named James Craik located?
   i. What is the name of the mountain range in Innsbruck, Austria?
   j. Where is the Hoover Dam located?
   k. Where is the Dead Sea located?

VIII-B, 12

8. Use The World Almanac and Book of Facts, Information Please Almanac, and New York Times Encyclopedia Almanac. Explain that almanacs are published annually and mainly contain information about current events as well as historical information. Prepare a list of questions that will introduce students to various parts of the almanac; have them write the answers they find and note sources and page references.

   Examples:

   a. Which baseball team won the World Series in 1975?
   b. In what year did Pearl Buck win the Nobel Peace Prize?
   c. Who were three signers of the Constitution?
   d. Who was the first Supreme Court Justice?
   e. What is the official language of Brazil?
   f. What disaster destroyed Pompeii, Italy? When?
   g. How many cattle are in Texas?

VIII-B, 12; V-A, 13

9. Use the almanac to prepare short oral reports on topics such as:

   "How to Get a Copyright"
   "The Museum I Would Most Like to Visit and Why"
   "U.S. Presidents and Their Wives"

VIII-B, 12

10. Have students choose two or three topics in The World Almanac (e.g., How to Get a U.S. Passport, How to Become an American Citizen, etc.). They should research the topic, copy significant facts, and choose teams for a quiz-bowl question-and-answer match. Give the winning team a prize or special privilege of some kind.

VIII-B, 12

11. Use copies of the Readers' Guide to Periodical Literature or sample sheets of the Readers' Guide for a classroom lesson. The abridged Readers' Guide should be used for junior high school students. Teachers should point out the following about the Readers' Guide:

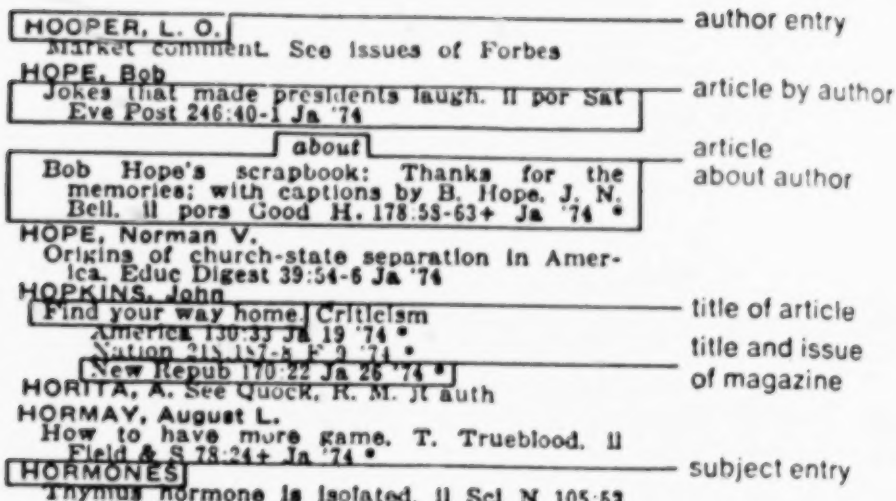
    a. This book is an index to stories, articles, poems, book reviews, and similar materials found in periodicals of general interest.
    b. The entries in the main body of the index are by subject and author arranged in one alphabetical listing.
    c. Book reviews follow the main index and are arranged alphabetically by author.
    d. Refer to the pages "Suggestions for the Use of the Readers' (or Abridged Readers') Guide to point out and discuss various features of the book.
    e. Refer to the pages "Abbreviations of Periodicals Indexed" to see abbreviations used for the various periodicals.
    f. Refer to the pages "Periodicals Indexed" to determine the various periodicals that are indexed.

VIII-B, 12; V-D, 13

12. Prepare a transparency similar to the sample page from Readers' Guide (see next page) and discuss with the class the various entries on the right side of the page.

    Prepare a list of current topics that should be found in Readers' Guide such as: inflation, sports, music, Panama Canal Zone, gun control, or food industry. Have each student select one topic to research using magazine articles mentioned in the guide. Use a minimum of three to five reference sources, depending on how extensive a selection your library provides. Have them list the complete title of the article, the author, the magazine name and issue. They could write a brief summary of each article.

    Refer to the Book Review section and locate some current, familiar authors whose books are reviewed (e.g., Issac Asimov, Erma Bombeck, Ruth Carter Stapleton, Richard M. Nixon).



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HORSES, Miniature. See Ponies
HORSES, Race
Breeding
See Horse breeding
HORTON, Luci
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HORWITZ, Carey A.
(ed) Books to come (cont) Lib J 99:395-421 F 1 '74
HOSE
See also
Garden hose

VIII-B, 12; VIII-A, 04

13. A "pun" is a play on words which uses the similarity in the sound of words with different meanings. Puns usually contain humor. Discuss examples with class to be sure that the nature of a pun is understood.

    Examples:
    a. Alexander Graham Bell was real phony.
    b. Columbus's crew got a little edgy.
    c. Thomas Edison really turns me on.
    d. Paul Revere was an alarmist.
    e. Bill Walton is a basketcase.
    f. Robinson Crusoe looked forward to weekends.

    Then have students use the library's reference sources to find the humor in each of the puns listed.

    1. Ponce de Leon should have been satisfied with a facelift.
    2. Joan of Arc was a real French fry.
    3. Sir Edmund Hillary likes to get high.
    4. George Washington died in vein.
    5. George III issues food stamps.
    6. Charles Darwin went ape.
    7. Lady Godiva knew the bare facts.
    8. Capt. James Cook and his crew were really scurvy.
    9. Cleopatra missed her Mark.
    10. Demosthenes had rocks in his head.
    11. Samuel Clemens knew how to tow the mark.
    12. Archimedes lived in a vacuum.
    13. Euclid was a real square.
    14. Genghis Khan made his men climb the wall
    15. Johannes Gutenberg was my type of guy.
    16. Brutus was a copycat.
    17. Johannes Kepler got motion sickness.
    18. Douglas MacArthur always repeats himself.
    19. John Paul Jones never knew when to give up.
    20. Issac Newton's experiments were a real let-down.
    21. Julius Caesar had too much gall.
    22. The Spanish Armada ought to pick on someone its own size.
    23. Marie Antoinette had a good pastry chef.
    24. John L. Lewis had a guild complex.
    25. Susan B. Anthony was no later bloomer.
    26. Quasimoto was a real ding dong.

    Note: Roy Doty's books have many good puns which can be used in addition to these. See Pinocchio Was Nosey.

VIII-B, 12

14. Check your library's holdings in the General Reference Section and make a list of books (or series) that you want your students to be able to use.

Examples:
Reader's Guide to Periodical Literature
Essay and General Literature Index
Bulfinch's Mythology
Granger's Index to Poetry
Chicorel's Theater Index to Plays
Library of Literary Criticism
Current Biography
Who's Who in America
Who's Who
World Almanac
Webster Unabridged Dictionary
Familiar Quotations by Bartlett
Webster's Biographical Dictionary
Webster's Geographical Dictionary

Assign each student a General Reference Book to research. Have each student prepare a written report about the book using an outline of the parts of a book (see p. 191-92) as a guide for organizing the report (all books will not have all of these parts). To add interest, have each student include in the report some little-known information found in the book.

Have students present their reports orally so that other students can learn about the books. Prepare a list of the books to be reported on and require students to take notes on the kinds of information to be found in each. If possible, have these reports presented in the library so that the books can be used in the presentations.

VIII-B, 12

15. The following reference books are the most common sources of information: a) almanac, b) atlas, c) Current Biography, d) dictionary, e) encyclopedia, and f) Guiness Book of World Records. Students should find these (and many more) in the reference room of their school library. This activity will give them the opportunity to handle the reference books and to discover the many different kinds of information they supply.

Almanac and Atlas

a. Ask students to write the titles of two different almanacs in their school library (underlining the titles).

b. Have students select three of the following topics and locate interesting information in an almanac. Then ask them to write the information along with the page number, title, and year of the almanac used.

TOPICS: Football Disasters Discoveries Weather Wars Indians--American

c. Ask students to list the names of atlases housed in their library.

d. Have students locate a city on a map in an atlas. Write the name of the atlas which they used, the page number, and the coordinates of the map which helped them to locate the city quickly.

Current Biography

a. Have students explore the preface at the front of one volume. Answer the following questions:
--What is the aim of this book?
--Do the volumes have pictures?
--How many years does this index cover?
--How are biographer's names arranged?

b. Ask students to select the biography of a well-known person from one of these fields:

government entertainment sports music

Have them write a brief biographical sketch from the information given; read the information and use it to write original sentences.

The Reader's Guide to Periodical Literature

a. Explain that this is an author and subject index to magazines of general interest. At the beginning of each volume there is a list of magazines included and also a list of abbreviations. Reader's Guide entries include the title of the article, author, name of the magazine, the volume of the magazine, number of pages of the article, and the month and year of publication. Review sample entries.

Example: How to get your man: prosecutors' organized crime units. J. K. Footlick and others. il Newsweek 86: 113-14 D 1975

This entry can be broken down into the following parts:

Title of article:	How to get your man: prosecutors' organized crime units
Illustration:	il
Name of magazine:	Newsweek
Volume number:	86
Page number:	113-14
Month:	December
Year:	1975

b. Have students choose four of the following topics and locate articles in any volume of the Reader's Guide to Periodical Literature.

motorcycles	drugs	basketball	solar energy
space, outer	politics and government		education

Ask them to give the following information for each article they chose, being sure to write their answers in the order given below.

a. Title of article
b. Page number(s) of article
c. Year it was published
d. Author
e. Volume number
f. Name of magazine
g. Month of publication

Discuss the use of these items with the class.

VIII. STUDY SKILLS
D. Uses effective study strategies.

VIII-D, 01

1. Discuss HOW TO LISTEN FOR IMPORTANT POINTS, presenting the following points:
    a. Study ahead to become familiar with the topic.
    b. Choose the main trend from opening remarks.
    c. Pick out the teacher's key words and phrases.
    d. Listen for repetitions which usually indicate important points.
    e. Keep an outline in mind.
    f. Associate what is heard with known information.
    g. Discuss, read, or use newly acquired information.

    Have students listen to tapes of short informative lectures pertaining to a content area being studied to practice and improve study skills.

VIII-D, 02; V-B, 10; V-E, 05

2. The SQ3R method can be used with fiction and poetry as well as with factual materials. The following sample directed reading lesson was developed for "A Kind of Murder" by Hugh Pentecost, Decisions: A Scholastic Literature Unit, Scholastic Book Services.

    Write the vocabulary words selected for study on the board with the page numbers. The students will need the page numbers since they will be trying to define those words by using context clues. Have the students copy the words and check those they already know:

1.	burden	p. 75	9.	pulverize	p. 81
2.	replacement	p. 77	10.	absurd	p. 81
3.	flimsy	p. 75	11.	geyser	p. 81
4.	demise	p. 76	12.	squeamish	p. 82
5.	cordial	p. 76	13.	valor	p. 84
6.	genial	p. 76	14.	snubbed	p. 87
7.	sadist	p. 80	15.	meager	p. 87
8.	amiable	p. 80			

Continued . . .

Begin the SQ3R

A. Survey
   1. Vocabulary list
      a. Have students check words they already know.
      b. Define these familiar words orally in class.

   2. Title: "A Kind of Murder"
      a. Ask if a murder actually occurs.
      b. Which word in the title qualifies "murder"?

   3. Pictures
      a. What is the setting for this story?
      b. How old are these boys?

   4. First page (read aloud)
      a. Who is telling the story?
      b. Identify the two main characters.
      c. Read aloud the sentence with the vocabulary word "burden" using a synonym for "burden."
      d. Summarize orally what we now know about this story.
         --the main characters
         --the setting
         --that Hugh harms Mr. Warren in some way

B. Question (purpose for continuing to read)
   In what ways does Hugh "murder" Mr. Warren?

C. Read (orally or silently, depending on composition of the class)

D. Recite (oral check of comprehension)
   1. What was the author's purpose in including the dog in the story?
   2. Whom did you hate the most, Major Durand or Sammy Callahan? Why?
   3. Define remaining vocabulary words using context clues.

E. Re-read to write the answers to the questions on the vocabulary work sheets.

The vocabulary work sheet can be classwork on the second day or a homework assignment. Remind students to check how the words are used in the sentences if they have trouble classifying the part of speech.

STUDENT VOCABULARY STUDY SHEET

1. Arrange the 15 vocabulary words under these classifications:
   nouns (6) adjectives (7) verbs (2)

2. "Genial" and "amiable" both describe Mr. Warren. What one word could you use as a substitute for either of these? _____

3. Underline the suffix in "replacement." If you rewrite the word without the suffix, it is a verb. Write a sentence using this verb.
   _____

4. What is the adjective form of sadist? _____ Write a sentence using this adjective _____

5. Mr. Warren's suitcase was flimsy. Name another article that could be flimsy. _____

6. Find the sentence containing "snubbed." Write that sentence using a synonym for "snubbed." _____

7. Check your dictionary for "cordial" used as a noun. Would your parent let you have one? _____

8. If you couldn't define "squeamish" without a dictionary, here is a hint. Your stomach feels that way when you eat something that doesn't agree with you. Now read the paragraph and try again. _____

9. Did Major Durant actually "pulverize" anyone's nose? Name two materials that you could really pulverize.
   1. _____ 2. _____

10. Would you enjoy a meager meal? Write two antonyms that you might use for "meager" if you were writing about food.
    1. _____ 2. _____

Now your students are ready to write about what they have read. You can assign (a) a descriptive paragraph (easy) or (b) a three- to five-paragraph persuasive essay (difficult).

a. Describe Mr. Warren in one paragraph.
b. Was Mr. Warren a brave man or a coward? Give your opinion in your first paragraph and support it in the following two or three paragraphs by referring to incidents in the story.

If you have a class of reluctant writers, you might use the "jot" system to get them started on the descriptive paragraph. Scan the story with them and jot down on the board all references to Mr. Warren's appearance. Your list would look something like this:

thin coat	genial want-to-be-liked smile
dark oxfords	skinny shoulders
mended undershirt	shambling gallop
stooped shoulders	bony hands
pale blue, frightened eyes	smiled often

Then help students to arrange the jots in related groups.

a. Skinny, stooped shoulders, bony hands, pale blue, frightened eyes
b. Thin coat, mended undershirt, dark oxfords
c. Shambling gallop (awkard), smiled often, want-to-be-liked smile

Now they are ready to "compose" on their own.

VIII-D, 02; IV-G, 04

3. The SQ3R approach to a first reading of a poem helps to alleviate the natural apprehension a student feels when confronted with such compact material. Unusual word order, figurative language, and, in this case, the poet's lack of punctuation and capitalization add to student resistance. The survey can stir interest and give the reader some idea of where s/he is going. The teacher must conduct the survey and the formulating of the questions orally and should be prepared to read the poem aloud if a recording is not available.

next to of course god
by e.e. cummings

next to of course god america i
love you land of the pilgrims and so forth oh
say can you see by the dawn's early my
country 'tis of centuries come and go
and are no more what of it we should worry
in every language even deaf and dumb
thy sons acclaim your glorious name by gorry
by jingo by gee by gosh by gum
why talk of beauty what could be more beaut-
iful than those heroic happy dead
who rushed like lions to the roaring slaughter
they did not stop to think they died instead
then shall the voice of liberty be mute?

He spoke. And drank rapidly a glass of water.

A. Survey
   1. Title
      a. Where should the commas be?
      b. If you said "next to, of course, God" what might you be talking about?

   2. Form
      a. No capitalization or punctuation
      b. last line apart - why?

   3. Read aloud the first two lines
      a. Who is speaking? (poet or someone else)
      b. Read the last line and ask the same question.
      c. What will he be speaking about?

B. Question:
   From the survey the students now know the question they want to answer through further reading of the poem "Who is speaking on what subject and to whom?"

C. Read aloud

D. Recite:
   1. What is the speaker trying to get his audience to do?
   2. Is this speech realistic or impressionistic?
   3. Does the lack of punctuation contribute to or detract from the impression?
   4. Why did the author include the slang expressions?
   5. Does the poem leave you feeling happy or melancholy? Accepting or indignant?

E. Reread during the discussion to justify opinions.

VIII-D, 05

4. Discuss <u>HOW TO TAKE NOTES FROM A LECTURE AND WRITE AN OUTLINE,</u> presenting the following points:
   a. Study the topic before class to become familiar with it.
   b. Be ready to write BEFORE the lecture begins.
   c. Be a good listener; write down only important facts.
   d. If you miss a point, leave a blank space and get the point later.
   e. Copy illustrations from the chalkboard and make notes in your own words.
   f. Support all ideas with details and definitions.
   g. Leave space for additional explanations.

VIII-D, 05

5. Discuss <u>HOW TO KEEP NOTEBOOKS,</u> covering a variety of organizational techniques including the following:

   a. Use a loose-leaf binder
   b. Use dividers and index tabs
   c. Number pages
   d. Include dates

VIII-D, 05

6. Give students a sample of note taking form. Use an opaque or overhead projector to show a brief article from a magazine or book. The selection should be material which students are expected to understand. Underline key words in the selection. Have all students read the selection and take notes, reminding them of the standards established. After all have finished, select several to go to the board and write what they have written. Compare these as a group against standards. Compile a composite adding important information that the group feels has been omitted.

VIII-D, 05

7. To use a more complicated note taking form, students would take notes in a loose-leaf notebook, using subordination and spacing to show the main ideas and supporting details. Label the information in the margin. (It is helpful to draw wide margins.) To study, spread out the pages so that only the labels show. The labels serve as study headings for recall.

VIII-D, 05

8. Prepare a daily (weekly) short dictation for students. Have them exchange papers and proofread each other's work.

VIII-D, 05

9. Invite guests to speak on a variety of topics. Require students to take notes on the content of the speech.

VIII-D, 06

10. Collect old telephone directories and distribute them to the class. Ask students to scan pages, giving them three minutes for each of the following tasks. Use this as a group activity in game format.

    a. List all the people whose last names are a color.
    b. List all people whose last names are things to eat.
    c. List all people whose names are occupations.

VIII-D, 06

11. Using a set of newspapers or one section of a set of newspapers, have the class conduct a NEWSPAPER SCAVENGER UNIT.

    Divide the class into two groups. Each group will compose a list of questions that can be answered by skimming the newspaper. When each side has completed 20 questions, have them swap lists. The first side to complete the answers correctly wins.

VIII-D, 06

12. Discuss with the class the variety of materials they read, such as fiction, nonfiction, and reference material. Have students explain what each type is and why we might read it.

    a. Ask students to survey or "look over" a chapter in a textbook by reading picture captions, title, headings, bold face print, summary, first paragraph, and last paragraph. (This prepares student for the next step.)
    b. Instruct students to survey independently a chapter from a content area and write down five important questions they might expected to answer after reading the chapter. (Time activity until the majority of the class finishes.)
    c. Repeat (b) using pleasure reading materials to note major characters and setting of story. (Time class until majority finishes.)
    d. Repeat (b) using the encyclopedia to note five details on specific topics. (Time class until majority finishes.)
    e. Compare times to illustrate adjusting speed of reading to materials and purposes.

SUPPLEMENTARY MATERIALS

SUGGESTIONS FOR TEACHING COMPOSITION

Oral language is the basis of written language, but written language involves more than "talk written down." Children learn to speak long before they learn to write. When children come to school, they already have a substantial command of language which further develops during the school years. Writing and reading are extensions of the oral language-communication process.

Talking can also be an important motivation for helping students write. Brainstorming ideas about a topic in a classroom discussion can precede the actual organizing of ideas on paper. Interviewing techniques in a job interview situation may motivate students to express ideas about themselves on practice job applications. Interviewing people for facts could precede writing a report. Creative dramatics or spontaneous role-playing may motivate the writing of plays. Hence, in the learning-to-write process, teachers must capitalize on students' expressive abilities in oral language.

The writing process in the classroom must be integrated with real-life communication situations such as personal diary writing, letters to editors of magazines, friendly letters, report writing, and reporting for a school newspaper. These are everyday situations. Since writing is a communication process, learning to write must be a language-communication experience.

Although oral and written language are interrelated, there are some fundamental differences between the two forms of communication (Schallert, Kleinman, Rubin, 1977). Nonverbal clues to meaning (gestures, tones of voice, facial expressions) are part of oral communication but not part of writing. Furthermore, a speaker can modify his/her message during a delivery as a result of concurrent feedback. Oral language involves spontaneous editing, if any, but written language can be edited and revised before the message is sent. Thus, students need to be aware that the process of writing is more than talk written down with punctuation, capitalization, and spelling.

Writing, which has been described as a production process, is defined in the NCTE statement "Standards for Basic Skills Writing Program" as "the process of selecting, combining, arranging, and developing ideas in effective sentences, paragraphs, and often, longer units of discourse." Research on the composing

process has defined three general stages: pre-writing, writing, and post-writing. Pre-writing includes all of the preparatory efforts such as thinking, talking, planning, and organizing. Writing refers to the complex psychological process of making a start, finding a tone, establishing the audience, and developing the topic. Post-writing refers to editing, revising, and evaluating (King). These three general stages may occur in a cyclical process before a composition is polished to the writer's satisfaction, and individual writers will vary the sequence of steps within the general stages. The total writing process should provide the context for the teaching of mechanics of writing. The first post-writing stage is the appropriate time in which to teach grammar usage, punctuation, capitalization, and spelling. Drill and practice on the mechanics of writing in isolation from the writing process has demonstrated little transfer of learning to original writing (Marcus, 1977).

It is necessary to make a distinction between grammar usage and grammar. Grammar usage refers to conventions of language such as appropriate use of shall/will, agreement of subject and verb, appropriate uses of pronoun cases, etc. Grammar refers to the study of the structure of language. Grammar usage has a direct relationship to composition; i.e., in order to write edited American English, it is necessary to be able to apply correctly grammar usage rules. Grammar, however, has been shown by numerous research studies (Mellon, 1969, O'Hare, 1970) not to have this same simple, direct relationship to composition. It is now evident that the teaching of any grammar (traditional grammar, structural grammar, transformational grammar, etc.) does not necessarily improve writing skills. Recent descriptions of the structure of the English language such as transformational grammar, semantics, and etymology furnish valid and interesting content for the language arts curriculum. The study of grammar should not be viewed as a prerequisite or component skill for composition.

The following process (adapted from Marcus, 1977; Koch and Brazil, 1978) is one of the many possible ways of embedding the teaching of mechanics in the context of the individual student's writing:

Pre-writing: motivation, desire to write, purpose to write, reading, talking, collecting, and generating ideas, research, organizing ideas (with or without formal outline).

Writing: putting ideas on paper; content is the highest concern.

Post-Writing: reading the composition with others or to oneself; revising ideas, checking mechanics of writing, teaching of alternate or more appropriate sentence structure, usage, style, mechanics, etc.; applying these skills to revise the composition.

Rewriting: composing the final draft.

Post-Writing: proofreading, sending the message, and receiving a response (more than a grade or correction).

The use of different dialects and styles of language depends on the situation and audience involved in the communication act. The view that the communication of children who speak nonstandard English is underdeveloped, corrupt, or defective has been successfully disproved by sociolinguistic research on regional and social dialects (Labov 1972 a, b; Shores, 1972; Burling, 1973) and by research on the acquisition of black English vernacular (Steffensen, 1974, 1978). Furthermore, an Ann Arbor, Michigan, court has ruled that the school district must provide a plan for inservice training to help teachers gain knowledge of how to teach children who use a set of rules different from those of other English dialects (Burling, 1973). Thus, it is necessary for teachers to respect the home language of the child even though it may not be a standard variety. However, schools should provide the opportunity for children to learn and to practice the alternate standard English patterns, for society expects standard English patterns in certain formal situations, particularly in business and professional situations.

Three elements in a program for instruction of alternate standard dialect forms have been identified by Marcus (1977).

1. Children must learn to discover the differences between the home dialect (without rejecting the home dialect) and the standard dialect;

2. The child must be motivated to learn the standard dialect;

3. There must be many opportunities to practice the standard dialect in real-life situations (e.g., writing letters, practicing job interviews) rather than in isolated grammar workbook activities that have failed in the past.

Language, in addition to varying with geographical regions and social classes, also varies according to the formality of the communication situation. In oral communication, an informal telephone conversation will contain different speech patterns from those used in a phone call in which the speaker is requesting a job interview. In written communication, the language of an informal postcard might contain sentence fragments or more familiar vocabulary than a formal business letter. Therefore, the teacher's responsibility is to extend the student's knowledge and facility in using language appropriate to various situations.

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SUGGESTIONS FOR A UNIT ON THE RESEARCH PAPER

A research paper is a documented prose work resulting from an organized analysis of a subject. "Documented" means that the source of borrowed material is credited, and that the materials consulted in preparation are listed. Students should be carefully guided through the steps of developing a complete research paper. The following procedure is suggested.

PREPARATION

Students should be given an overview of the entire project. This would include a list of materials needed and a schedule so that students can pace themselves as they work. Length of the paper should be discussed.

Step 1. Choosing a topic. If students are permitted to choose their own topics, they will need careful guidance. Is the topic too broad, too narrow, too difficult? Is material available on the topic? College-bound students should experience writing the kinds of papers they will write in college. Other students should write on a topic that interests them and requires some research. (Encylopedias should not be used.)

Step 2. Compiling a working bibliography. Students might need a review of how to use the library, especially the card catalog, the Readers' Guide, and sources such as Special Reference Books. They should be taught how to write working bibliography cards and should be given guided practice. Extensive reading begins at this point.

Step 3. Writing a preliminary outline. As information is located and skimmed, main ideas on a topic begin to emerge as the basis for an outline. (Students might need instruction on how to write an outline.)

Step 4. Reading and taking notes. This step requires a great deal of time and effort. Students should read widely and take more notes than they will need to write the paper. Careful instruction (and guided practice) should be given about taking notes and the proper form for notecards.

Step 5. Arranging notes, writing the final outline and first draft. Students need to be taught how to arrange notecards by topic in order to develop an outline. Methods of developing introductory and concluding paragraphs should be presented and modeled. Footnoting must be carefully explained.

Step 6. Revising the first draft. At this point students need to be taught how to polish their first draft: how to use transitional words and phrases; how to vary sentence structure; how to choose exact language; how to tighten organization; how to eliminate mechanical, grammatical errors.

Step 7. Preparing the final draft with footnotes, outline, bibliography, and title page. The final draft should be typed (if the student types) or neatly written in ink and placed within a cover. All preliminary work should be turned in with the final paper.

This entire process can be completed in one month to five weeks. Students should be given careful instructions at each step and then required to work, for the most part, independently. The final paper deserves at least two grades: one for content and one for form. Other steps that are listed can serve as checkpoints and offer opportunities for grading the student. Grades at intervals encourage students to keep working. If students are guided through these steps, they can produce a research paper they can be proud to submit.

In English IV, students who have successfully completed a research paper in English III should need only a review of these steps. Greater emphasis should be placed on content and structure at the senior level.

SUGGESTIONS FOR EVALUATING WRITING

EVALUATING WRITING

The Language Arts Curriculum Guide places a heavy emphasis on types and forms of composition. Teachers are faced with a commitment to teach more writing to classes that are often large and require a paper load that is difficult, at best, to manage. In addition, many teachers feel not only insecure about teaching composition, but also very unsure about making valid judgments in scoring compositions. This section contains some practical, easy-to-use suggestions for evaluating student writing and dealing with the paper load.

NONGRADED WRITING

"Timed" writing. Have students write in a notebook every day during the first five minutes of class. This can be a slightly structured activity (interpretation of or reaction to a quotation, for instance) or highly unstructured. On Friday, the students select one of the writings, revise it, and submit it for a grade. They have written four short compositions but the teacher evaluates only one.

Journal writing. One very effective way to help students overcome the fear of writing and develop fluency and confidence is to introduce them to journal writing. Have students use a notebook and allow some time periodically for them to write in their journals. There are many ways to approach journal writing. On Monday, students might be asked to write a special kind of entry each day throughout the coming week: descriptive entries; reactions to current school, local, or national topics; autobiographical entries; plans for the future; problems and concerns or character sketches of friends or relatives; etc. Occasionally, students should be encouraged to share some of their entries with other class memebers. Journal entries could be used as the basis for a composition assignment that will be evaluated. A teacher can quickly check once a week to determine whether students are writing. Journal writing can be a means of discovering oneself and of refining ideas.

HOLISTIC EVALUATION

Holistic evaluation involves looking at a composition as a whole. As stated by Educational Testing Service, "The basic assumptions of holistic rating are that each of the factors involved in writing skills is related to all the others and that no factor can be separated from the others. Readers must judge each essay as a whole; they must read each paper for the impression its totality makes." An holistic rating scale, adapted from a scale developed by Paul B. Diederich, appears on the following page.

Another well-known form of evaluation is Primary Trait Scoring. Guides for Primary Trait Scoring focus the reader's attention on just those features of a piece of writing that are relevant to the specific task assigned: to the special blend of audience, speaker role, purpose, and subject required by that kind of discourse and by the particular writing assignment. Diederich's rating scale can be adjusted to reflect Primary Trait Scoring. For example, if a process theme is being Evaluated, Ideas and Organization should be weighted heavily on the scale. All other items on the scale would be considered secondary traits.

Teachers often have some difficulty in making decisions about the points to be assigned on the rating scale. The ideas presented in the section titled "Determining Merit of a Paper" should assist teachers as they make judgments. If students are given their own copy of the these explanatory remarks, they will have a clearer undestanding of the grade assigned to each composition.

RATING SCALE
(Adapted from Paul B. Diederich)

General Impression	Low		Middle		High
Ideas	1	2	3	4	5
Organization	1	2	3	4	5
Word Choice	1	2	3	4	5
Style	1	2	3	4	5
Form					
Grammar and Usage	2	4	6	8	10
Punctuation, Capitalization	1	2	3	4	5
Spelling	1	2	3	4	5
Manuscript Form	1	2	3	4	5

TOTAL _____

Grading. A suggested grade distribution is as follows (notice that students are less likely to receive a U using this scale in contrast to many other grading systems commonly in use)

46 to 50 = A
36 to 45 = B
26 to 35 = C
20 to 25 = C-
11 to 19 = D
10 = U

DETERMINING THE MERIT OF A PAPER

I. General Impression

1. Ideas

High: The student has given some thought to the topic and writes what s/he really thinks. S/he discusses each main point long enough to show clearly what s/he means. S/he supports each main point with arguments, examples, or details; s/he gives the reader some reason for believing it. The points are clearly related to the topic.

Middle: The paper gives the impression that the student does not really believe what s/he is writing or fully understand what s/he means. The points are not clearly explained. S/he writes what s/he thinks will sound good.

Low: It is hard to tell what points the student is trying to make. S/he does not explain the points, only asserts them or repeats them. S/he does not bother to check his/her facts.

2. Organization

High: The paper starts at a good point, has a sense of movement, gets somewhere, and then stops. The paper has an underlying plan that the reader can follow. Main points are treated at greatest length or with greatest emphasis, others in proportion to their importance.

Middle: The organization is standard and conventional. There is usually a one-paragraph introduction with three main points, each treated in one paragraph, and a conclusion that often seemed tacked on. Trivial points are treated in too great detail, and there is material that should be left out.

Low: This paper starts anywhere and never gets anywhere. The main points are not clearly separated from one another and come in random order.

3. Word Choice

High: The writer shows an interest in words and in putting them together in slightly unusual ways. Some of his/her experiments with words may not quite come off, but this is such a promising trait in a young writer, that a few mistakes may be forgiven. S/he uses words correctly, but also with imagination.

Middle: The writer uses tired old phrases and hackneyed expressions. S/he says things the same way as anyone else. S/he sometimes uses a big word when a little word would serve the purpose better.

Low: The writer uses words carelessly and inexactly. His/her vocabulary is childish.

4. Style

High: The writer seems sincere; s/he writes about something he/she knows. You could not mistake this writing for the writing of anyone else. S/he does not put on airs.

Middle: The writer tries to appear wiser than s/he really is. S/he uses lofty sentiments and broad generalities. S/he tries to sound impressive.

Low: The thoughts of the writer are those of an uneducated person who does not realize how bad they sound. Sometimes the unconscious revelation is so touching that we are tempted to rate it high on flavor, but it deserves a high rating only if the effect is intended.

II. Form

5. Grammar and Usage

High: The paper contains no vulgar or "illiterate" errors in usage by present standards of informal written English, and there are very few errors in points that have been discussed in class. The sentence structure is usually correct.

Middle: There are a few serious errors in usage and several in points that have been discussed in class, but not enough to obscure meaning. There are occasional errors in complicated patterns: errors in parallelism, subordination, consistency of tenses, references of pronouns, etc.

Low: There are so many serious errors in usage and sentence structure that the paper is hard to understand.

6. Punctuation, Capitals, Abbreviations, Numbers

High: There are no serious violations of rules that have been taught. Note that one need not require commas after short introductory clauses, around nonrestrictive clauses, or between short coordinate clauses unless their omission leads to ambiguity or makes the sentence hard to read. Contractions are acceptable.

Middle: There are several violations of rules that have been taught.

Low: Basic punctuation is omitted or haphazard, resulting in fragments, run-on sentences, etc.

7 Spelling

High: Since there is insufficient time to make full use of the dictionary, spelling standards should be more lenient for papers written in class than for papers written at home. There are usually no more than five misspellings, and these occur in words that are hard to spell. If a poor paper has no misspellings, it gets a high rating on spelling, even if no difficult words are used.

Middle: There are several spelling errors in hard words and a few violations of basic spelling rules.

Low: There are so many spelling errors that they interfere with comprehesion.

8 Manuscript Form

High: The handwriting is clear, attractive, well-spaced, and the rules of manuscript form have been observed.

Middle: The handwriting is average in legibility and attractiveness. There may be a few violations of rules for manuscript form if there is also evidence of some care for the appearance of the page.

Low: The paper is sloppy in appearance and difficult to read. It may be excellent in other respects and still get a low rating on this quality.

The above rating scale is adapted from research by Paul B. Diederich, Educational Testing Service, Measuring Growth in English

PEER EDITING

Some form of peer editing can substantially reduce the number of errors on student papers and allow teachers to spend less time in grading final copies of student work. One way to use peer editing is to divide the class into groups of four or five. Using compositions from the group, have the students read and edit using correction symbols (see next page) and the form (adapted from Frank O'Hare) on the following page.

Editor No. 1 might look at ideas and organization; Editor No. 2 might check mechanics; Editor No. 3 might examine sentence structure and usage. Correction symbols can be placed in the margin in three diferent colors of ink and a summary statement by each editor placed on the editorial page attached to the paper. Through this process, students develop editing skills and receive better grades on their revised papers. Original copies, editorial sheets, and final papers are collected by the teacher, but only the final papers are evaluated.

(Students will need to be trained initially to do peer editing with short compositions and with very specific directions about proofreading.)

SOURCE for this section on Peer Editing:

How to Handle the Paper Load, National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801

≡	Capitals
¶	Paragraph
no ¶	No paragraph
l.c.	Lower-case
stet	Let it stand
(?)	Verify
○	Spell out
⌒	Take out
⊂	Close up
⌣	Less space
∧	Insert
sp	Error in spelling
⌇ or ⌐	Transpose
‘’	Quotation
⊙	Period
⊙	Colon
;/	Semicolon
,/	Comma
’	Apostrophe
✳	More space

mar	faulty margin
head	heading incorrectly placed or incomplete
ill	illegible handwriting
syl	incorrect syllabication
F	fragment; not a complete sentence
RO	run-on sentence
voc	vocabulary; poor word choice
abb	incorrect abb; or no abb permissible
?	Not clear
u	faulty usage

POST-WRITING EDITORIAL ADVICE

Author: _____ Title: _____

Date: _____

EDITORS SUMMARY STATEMENT

NO. 1

NO. 2

NO. 3

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